



Lib.

7

Digitized by the Internet Archive
in 2010 with funding from
Research Library, The Getty Research Institute

ILLUSTRATIONS
OF THE
PUBLIC BUILDINGS OF LONDON,
ETC. ETC.

LONDON :

PRINTED BY J. MOYES, BOUVERIE STREET.



Drawn by J. Britton. Engraved by H. Ansted.

H. Winkles sc.

1. Brompton Palace, by Haden. 2. Somerset House. 3. Carlton Palace. 4. Statue of King Charles Ist (Baring's copy). 5. Monument of London. 6. St. Martin's Church. 7. Steeple of New Church. 8. Arm. 9. The City of London. 10. Somerset House. 11. Arm. 12. Arms of the City of Westminster. 13. Paris, from Grosvenor Hall. 14. Royal Arms.

London: Published Jan. 1827, by J. Taylor, High Holborn.

ILLUSTRATIONS
OF THE
PUBLIC BUILDINGS OF LONDON :

With Historical and Descriptive Accounts

OF
EACH EDIFICE.

IN SPLENDOUR WITH THOSE FAMOUS CITIES OLD,
WHOSE POWER IT HATH SURPASS'D, IT NOW MIGHT VIE;
THROUGH MANY A BRIDGE THE WEALTHY RIVER ROLL'D,
ASPIRING COLUMNS BEAR'D THEIR HEADS ON HIGH:
TRIUMPHAL FANES GRAC'D EVERY ROAD, AND GAVE
DUE GUERDON TO THE MEMORY OF THE BRAVE.

SOUTHEY.

By J. BRITTON, F.S.A., &c. — AND A. PUGIN, ARCHITECT.

VOL. I.

LONDON:
PRINTED FOR J. TAYLOR, 59, HIGH HOLBORN; J. BRITTON, BURTON STREET;
AND A. PUGIN, GREAT RUSSELL STREET.

1825.

TO
HIS MOST SACRED MAJESTY
GEORGE THE FOURTH,
KING OF GREAT BRITAIN,
ETC. ETC. ETC. ETC.

IN dedicating this volume to your MAJESTY, I venture, with diffidence and all due respect, to submit a few remarks on the subject, the occasion, the present crisis, and the anticipated architectural improvements, on which the public eye is fixed, and which it expects to see realised.

The history of all civilised nations shews that Monarchs, as well as subjects, have attained their chief and only permanent honours, from cultivating the amenities of peace, and by promoting the fine arts and literature of their respective countries. These not only dispense a glory around them, but, like the pebble dropped into the tranquil lake, spread and extend their influence in every direction, and to a vast, though indefinite circumference. Patronage

PREFACE.

THIS first Volume of “ Illustrations of London Buildings ” is submitted by the Editors to the public with confidence, blended with anxiety. Being conscious that they have performed their duty, and fulfilled every promise made in their original Prospectus, they feel confident of securing the approbation of the discriminating critic and professional Architect: but they are anxious to extend their influence even further, and obtain a more extensive approval. It is among their hopes and wishes to induce general readers, the amateur, and lover of the picturesque in art, to understand and admire representations of buildings, in plan, elevation, and section. Except by model, which is the most complete and perfect mode of exhibiting designs in Architecture, that now alluded to is the only way in which the proportions, members, and forms of buildings can be truly and accurately delineated. The Italian and French artists have successfully adopted this mode in some of their publications, and a few English architects and amateurs have likewise em-

ployed the same system. To Mr. HOPE, we are particularly indebted for illustrating, by outline engravings, both his useful volume on “ Household Furniture,” and his elegant and interesting work on the “ Costume of the Ancients.” Were the majority of English gentlemen to study Architecture, and other branches of the Fine Arts, with as much zeal and devotion as this distinguished and enlightened Amateur has done, we should have little cause to complain either of the decision of Committees, or of the degraded state of public taste. Until Architecture and the Arts are better understood and appreciated by the higher classes of society, artists must struggle with difficulties, and the man of refined sensibility and modest merit will be likely to pine in secret, whilst persevering arrogance will acquire riches and influence.

It is a common-place remark, that our architects are deficient in genius, and unqualified to be placed in comparison with the applauded names of antiquity; but is not the fault rather national than personal? Does it not arise from the education and habits of the people — the state of the country — the nature of our government, and the freedom and independence of Englishmen? Absolute monarchs, as well as domineering monks, in former times impressed

and oppressed their subjects and flocks: commanded and enforced obedience; raised the Vatican, the Thuilleries, and numerous Cathedral churches; but in England, under our present laws, the King, like the architect of national edifices, must pass the ordeal or scrutiny of a Parliament, and is alike amenable to public opinion and criticism.* Reflecting on the oppressions and impediments to which genius and talent have been often subjected — referring to the histories of St. Paul's Cathedral—Whitehall—Blenheim—Somerset House—the Courts, &c. at Westminster, we are induced rather to view with asto-

* The architect, more than any other artist, is at the mercy of his personal employer, and of Committees. After making the most scientific and skilful plans, elevations, and sections, the result of much immediate study and of long experience, he finds the whole disorganised or materially injured by the presumptuous interference of some person or persons in power, whose chief or only qualification arises from official influence and length of purse. The architect's work, however, proceeds, his taste is impeached, and he too frequently stands stigmatised for imbecility and incapacity, when the fault has originated with others. If we do not greatly err in our conjectures, this will be the case in the north front of the Courts at Westminster, where a long extent of *blank wall* is made to range, and assimilate, with the *highly decorated* lower part of the adjoining Hall. Yet this is called Gothic imitation, and this adaptation *will be* ascribed to the architect.

nishment and admiration those buildings, than to suspect that the Architects were deficient in science or ability. — In the present place we must, however, repress our feelings, and advert merely to the work now in progress and under contemplation.

In the design and prosecution of this publication, it was the Editors' hope to render it amusing and instructive, not only to the professional *Architect*, but also to the *Topographer*, *Antiquary*, and *Connoisseur*. To engage these different classes of persons in a critical examination of the edifices of the metropolis, they presumed would lead to comparison and discussion, and thereby call forth the powers of invention, and thus promote *originality*, *utility*, and *good taste*. Architecture being both an art and a science, is susceptible of endless modifications and improvements. It affords an exhaustless subject for study and for design : but the artist who aspires to be original must first know all that has been done previously to his time : and this can only be acquired by the aid of accurate delineations. The present work was intended to supply that desideratum, as far as relates to the chief architectural features of London. Both the foreign and native critic will be thus enabled to form just opinions of our metropolitan architecture : will see wherein its merits or demerits consist, and

will thence learn how to avoid the latter, and improve on the former.

On reviewing the state of the Public Buildings, and other popular works of the Metropolis, it will be found, that more has been done during the present reign, and is now in progress, than was ever before accomplished in any corresponding period. Immediately after the great fire of 1666, a vast number of houses, and other buildings, were required for the homeless inhabitants; but we are persuaded, that the aggregate amount of persons and materials employed on building in London and its environs, within the year 1824, was considerably greater than in any one year immediately subsequent to that extensive conflagration. The spirit of enterprise is hovering over the land—we are living in the “piping times of peace,”—the country abounds in wealth—men aspire to greater refinements and luxuries than formerly—the population is progressively and largely augmenting—and our public and private buildings are increasing to an amazing extent. If they do not advance in novelty and merit in a ratio equal to their number, the cause may be referred to other circumstances rather than to the *profession*. Committees sit in judgment—differences of opinion prevail—and obstinacy and pertinacity too often overpower

and paralyse good sense and good taste. Hence the frequent censures that accompany our new buildings : and hence new churches and chapels are raised without novelty, appropriation of style, or any ecclesiastical characteristic, except the figure of a cross. We have assembly houses, and theatres, ponderous, dull, and heavy ; whilst our churches are made to imitate ancient heathen temples.

A Committee of Taste is formed ; but its sanative effects, in respect to architectural improvements, we are yet to discover. Let us hope that every gentleman who is enrolled in such a responsible list, has produced qualifications for the office ; and manifested, on more than one occasion, a knowledge of art, a familiarity with science, and a scrupulous faculty of discriminating all the grades of excellence and beauty. England is not deficient in professional abilities, but many of the rich and influential are sadly deficient in architectural knowledge. Quacks are never employed by the wise, except by accident : but the weak and vain are frequently the dupes of professional pretensions.

London is often the theme of reproach and invidious comparison by foreigners, on account of its public buildings : but this vast trading and wealthy city is contradistinguished from every other metro-

polis in the world; for here, the Monarch's palace is scarcely superior, in magnitude and decoration, to some of the mansions of our nobles and private gentlemen; — here, the public money is rarely expended on the parade and show of a building, but rather on its utilities and essential requisites; — here, every foot, and almost every inch of ground, is rated so high, that its owner is induced to appropriate it to wants and comforts rather than to luxuries and beauties. In examining the London buildings, and tracing their respective histories, we shall elucidate these facts, and imperceptibly develope many important and curious traits in the history of the country, and character of its people; we shall also trace the progress and fluctuations of science, taste, and the arts: and these subjects cannot fail of affording gratification and interest to the inquiring mind.

It is notorious that foreigners, in general, as well as country gentlemen, and even the great bulk of Londoners themselves, know very little of the metropolitan edifices. It is equally a fact, that no publication has hitherto appeared calculated to furnish satisfactory information. Such a work, however, is now attempted; and the Editors can assure the reader, that they are particularly anxious to render it as unexceptionable as possible, by the exertion of

their own judgment, the result of many years' experience, — by employing skilful artists in the departments of drawing and engraving, — and by a scrupulous regard to historic truth, scientific illustration, and impartial comment.

To the following professional Gentlemen the Editors present their sincere acknowledgments and thanks: — JOHN SOANE, JOHN NASH, and ROBERT SMIRKE, Esqrs., attached Architects to the Board of Works; to JOSEPH GWILT, JOHN SHAW, PHILIP HARDWICK, JOHN NEWMAN, JAMES BURTON, SAMUEL WARE, DAVID LAING, and S. SMIRKE, Esqrs. Architects.

TO CHARLES KEMBLE, R. W. ELLISTON, SAMUEL ARNOLD, J. WINSTON, and WM. DAVIS, Esqrs., for their permission of ready access to the respective Theatres over which they preside.

J. BRITTON.

A. PUGIN.

January 1, 1825.

CONTENTS

OF

THE FIRST VOLUME.

SUBJECTS.	ARCHITECTS.	AUTHORS.	PLATES.	PAGES.
Dedication to the King		BRITTON.		v.
Preface		BRITTON.		ix.
St. Paul's Cathedral.	WREN.	{ GWILT and BRAYLEY. }	. . 8. .	1 to 40*.
St. Stephen's, Walbrook . . .	WREN.	GWILT. ....	. . 2. .	33 — 38.
Church of St. Martin's. . .	GIBBS.	GWILT. ....	. . 3. .	39 — 45.
Custom House.	LAING.	BRITTON. ....	. . 2. .	46 — 54.
British Museum	PAGET.	MOFFAT. ....	. . 1. .	55 — 65.
Diorama	{ MORGAN and PUGIN. }	PAPWORTH. ....	. . 1. .	66 — 71.
Opera House	NOVOSIELSKI.	PAPWORTH. ....	. . 2. .	72 — 79.
Uxbridge House	VARDY.	PAPWORTH. ....	. . 1. .	80 — 82.
English Villas, &c.	BURTON.	PAPWORTH. ....	. . 1. .	83 — 88.
Church of St. Mary } Woolnoth	HAWKSMOOR.	GWILT. ....	. . 2. .	89 — 94.
Burlington House . . .	{ BURLINGTON. S. WARE. }	BRITTON. ....	. . 1. .	95 — 101.
St. Philip's Chapel	G. REPTON.	PAPWORTH. ....	. . 2. .	102 — 106.
Church of St. Paul, Co- vent Garden.	JONES.	BRAYLEY. ....	. . 1. .	107 — 117.
Ditto of St. Bride, Fleet Street	WREN.	BRAYLEY. ....	. . 2. .	118 — 127.
Temple Church	—————	{ BRITTON and BRAYLEY. }	. . 3. .	128 — 144.
St. Pancras Church.	INWOODS.	{ BRITTON and BRAYLEY. }	. . 3. .	145 — 166.
St. Marylebone Church . .	HARDWICK.	BRAYLEY. ....	. . 1. .	167 — 179.
Church of St. James, } Westminster	WREN.	GWILT. ....	. . 1. .	180 — 185.
London Institution	BROOKS.	PARTINGTON. ....	. . 2. .	186 — 192.
Covent Garden Theatre. . .	SMIRKE.	C. DIBDIN. ....	. . 6. .	193 — 226.
Drury Lane Theatre. . .	{ WYATT. BEAZLEY. }	{ C. DIBDIN and BRAYLEY. }	. . 5. .	227 — 261.
Haymarket Theatre.	NASH.	C. DIBDIN. ....	. . 2. .	262 — 272.
English Opera House. . .	BEAZLEY.	C. DIBDIN. ....	. . 1. .	273 — 278.
Royal Amphitheatre . . .	ASTLEY.	C. DIBDIN. ....	. . 1. .	279 — 286.
Royal Exchange.	JERMAN.	BRAYLEY. ....	. . 2. .	287 — 297.
Bethlehem Hospital.	LEWIS.	BRAYLEY. ....	. . 1. .	298 — 304.
Russell Institution	BURTON.	BRITTON. ....	. . 1. .	305 — 308.
Mr. Hope's House	ADAM.	BRITTON. ....	. . 2. .	309 — 311.
Mr. Soane's Museum. . .	SOANE.	BRITTON. ....	. . 2. .	312 — 320.
Free-masons' Hall	SANDBY.	{ BRITTON and BRAYLEY. }	. . 1. .	321 — 333.

The PRINTS to be placed at the beginnings or ends of the sheets where they are respectively described.

AN ACCOUNT
OF
ST. PAUL'S CATHEDRAL,
BY JOSEPH GWILT, ARCHITECT,
(WITH SIX ENGRAVINGS).

IN recounting the history of St. Paul's Cathedral, it would be improper to pass unnoticed the edifices which have previously occupied the spot whereon it stands. To the structure which immediately preceded it, circumstances of considerable interest and importance are attached, and it therefore merits our attention.

Some writers have supposed that a Temple dedicated to Diana, anciently stood on or near the ground now covered by the Cathedral. The conjecture seems to have originated from the statement of Flete, a monk of Westminster, who wrote about the middle of the fifteenth century. Though there is not sufficient evidence in favour of this opinion, the quantities of Roman pottery, consisting of urns, vases, ampullæ, &c. which were found in the neighbourhood, render it probable that a Temple belonging to some Deity worshipped by the Romans, anciently stood here.

The first three Sees in this country, which were metropolitanical, were founded by Pope Eleutherius, A. D. 185; and it is likely that the earliest Cathedral of London was destroyed during the general persecution of the Christians under Dioclesian, nor is it less so that it was restored by Constantine. It may be presumed, that this latter church was demolished by the Pagan Saxons; and that its rebuilding was not commenced till the year 604, when St. Augustine arrived in Britain, on a mission from Pope Gregory, and

converted Ethelbert, the first Saxon king who embraced Christianity. Under the auspices of that monarch was commenced the first church, which, on this site, was dedicated to St. Paul, the Apostle and Doctor of the Gentiles.

About 674, Erkenwald, the fourth bishop of London, expended large sums of money on the edifice; which, it may be surmised, was chiefly constructed of timber, from its having been destroyed by a fire which raged in London in the year 1083. From the ruins of that church, one more splendid and magnificent arose, the immediate predecessor of the present noble building, and not unworthy to have ranked, in every respect, with any of those still existing in the provinces. It was commenced in the reign of Rufus, under Maurice, bishop of London, and proceeded under Richard de Beaumeis, who bestowed upon the work, during his tenure of the see, the whole revenues of the bishoprick.

After the period above-mentioned, Dugdale gives no account of the church till 1135, when it was damaged by a fire which extended from London-bridge to St. Clement's Danes; but he apprehends, on the authority of Godwin, that Richard, bishop of London, in the first year of King Richard's reign, erected the choir at his own cost. In the time of this bishop, it may be conjectured, that the nave, aisles, transepts, and choir, were completed. The latter was not, however, deemed sufficiently elegant; a new one therefore, and other works, were commenced. The steeple tower was finished in 1221, and the choir about 19 years afterwards. The cost of these works was chiefly defrayed by the bounty of the people; but it must not be forgotten that many of the bishops, during their possession of the see, particularly Maurice, Richard de Beaumeis, and Roger, surnamed Niger, were very liberal contributors, the second more especially.

The stalls in the choir were erected in the reign of Henry III. In 1253, it was found that the roof needed considerable repairs, which it either received or was altogether new made within two years from that time. Soon after were added the church of St. Faith, and the Lady Chapel, to the eastward of the church. About 1315, a great part of the timber spire was taken down, rebuilt, and a new cross, with a pommel (ball) well gilt, placed on the top. In the same year, exact dimensions of this stately and magnificent cathedral were taken. Its length was 690 feet, breadth 180, height of the roof (west part) from the floor 102 feet; the height of the roof of the new fabric (east from the steeple) 88 feet from the pavement: the whole body of the church 150 feet; and its area three acres, three roods, and twenty-six perches. The height of the tower steeple from the level ground 260 feet; the height of the spire of wood which was covered with lead, 274 feet, and yet the whole exceeded not 520. The length of the cross above the said ball, or pommel, 15 feet, and the traverse of the said cross six feet. All which was inscribed on a tablet in the north part of the choir.

This church consisted of a nave and two aisles, running throughout the building, as well in the choir as in the transepts. From the western wall of the nave to its intersection by the transepts were eleven openings, separated by Norman pillars, and crowned with semicircular arches. Above these was a triforium, in which the circular arch was also employed, but the claiirstory windows and vaulting were in the pointed style. Each transept had five arches similar to those in the nave: over their intersection with the choir and nave rose the steeple tower. The entrance to the choir was distinguished by a screen richly ornamented, on each side of whose principal door were four

canopies, and to the right and left, just beyond the range of the great pillars, were two elegant doorways, which led to the side aisles of the choir. The whole of the choir was in the most elegant pointed style, with a triforium and claiirstory. Over the altar, the view extended into the Lady Chapel, whose eastern wall was pierced with an elegant circular window. On the south side of the church (towards the west) was a cloister 90 feet square, in the centre of which stood a beautiful octagonal chapter-house. The dimensions of this church exceeded those of any other cathedral in this country. On Candlemas Eve, 1444, the timber work of the steeple was fired by lightning, and it was not thoroughly repaired till 1462, when a new ball and weathercock were set up. It was again fired by lightning June 4, 1561; when the spire was entirely consumed, as were the upper roofs of the church and aisles. By the year 1566 the latter were reinstated; but the spire was not restored, nor was any further work done to the church till 1620, in which year a commission issued to the Archbishop of Canterbury, the Lord Chancellor, the Lord Mayor, the Lord Privy Seal, and many other distinguished personages, including Inigo Jones, esq., Surveyor of His Majesty's Works, to inquire what works were necessary, and what funds existed for carrying them into execution. A second commission issued on the 10th of April 1631, in which the name of Inigo Jones does not appear; he was, however, employed to superintend and direct the works, which were commenced in April 1633. By 1639 they were finished, including the beautiful, though misapplied portico, at the west end, which consisted of eight well proportioned columns, those at the flanks being coupled with square insulated antæ. Jones made no alterations in the choir. For the execution of the works the sum of 101,330*l.* 4*s.* 8*d.* were collected, whereof only 35,551*l.* 2*s.* 4*d.*

had been expended, when the flames of civil discord put an end to all further progress in the works. With the restoration of Charles II. appeared a commission for resuming the repairs of the dilapidated fabric, in which *Doctor*, afterwards *Sir Christopher Wren*, first appears as architect to the structure. The period, between the years 1663 and 1666, was spent in taking down the houses erected by the usurpers at the west end and sides of the church, in clearing the rubbish, searching the decays, repairing the portico, and in providing stone and timber, and other necessary preparations. In May 1666, *Dr. Wren* submitted to the commissioners a programme (in the shape of a report) of the works he proposed to carry into execution, which was not approved: but the great fire of London, September 1666, decided the fate of the old cathedral, by rendering it incapable of repair.

A new structure now occupied the attention of *Dr. Wren*; several designs for rebuilding it were presented to the king, who after examination selected one of them, and commanded a model to be made of it on such a scale that it might remain as a perpetual and unchangeable rule for the conduct of the work. Letters patent were issued, bearing date November 12, 1673, directed to several peers, spiritual and temporal, together with other persons of eminent rank and consideration in the state, authorising and enabling them to proceed in the execution of the work, according to certain rules and orders, therein mentioned.

"The Surveyor," observes the author of *Parentalia*, "was at first directed to contrive a fabric of moderate bulk, but of good proportion; a convenient quire, with a vestibule and porticoes, and a dome conspicuous above the houses." A design was accordingly made conformably to these instructions, but from various jarring, and even opposite objections,

it did not give satisfaction. Upon this, Dr. Wren made several sketches for the purpose of eliciting the opinions of the various parties; and the author of the *Parentalia* observes, that “he endeavoured to gratify the taste of the connoisseurs and criticks with something coloss and beautiful, with a design, antique and well studied, conformable to the best style of the Greek and Roman architecture.” A model made from this design is still preserved over the morning chapel in the present cathedral.

A NEW FABRIC.—The first design not meeting with the approbation of those to whom it was submitted, “the surveyor then turned his thoughts to a *cathedral* form” (as the compiler of the *Parentalia* seems contemptuously to call it), but so altered as to reconcile, as near as possible, the Gothic to a “better manner of architecture.” Charles approved the designs, and on the 1st of May, 1675, issued his warrant under the privy seal for the commencement of the works. From that time the surveyor resolved to make no more models, or publicly expose his drawings, which, he had found by experience, did but waste time, and “subjected his business many times to incompetent judges.”

The removal of the immense ruins of the old cathedral, which was lofty, and its walls of considerable thickness, was a task not accomplished without difficulty. The application of gunpowder was tried with success; but the incautious application of it, in the absence of the surveyor, on a second experiment, so alarmed the neighbourhood, that remonstrances were made, and its employment altogether abandoned. The architect then recurred to the means which would most probably have been adopted by the ancients, viz. the use of the battering ram. Its first effect on a por-

tion of the walls made the operators despair of success, but repeated efforts were found efficient in bringing to the ground the walls of the venerable ruin.

The foundations of the structure stand upon a hard pot earth, the stratum of which, on the north side of the church, was discovered to be six feet thick and upwards, but on the south side not more than four feet: immediately under it lies a loose sand of considerable depth. As the old cathedral had rested securely on the pot earth, the architect concluded, with great good sense, that his building might be trusted without fear to the same bottom that had borne the old one. The result has proved that he was not mistaken.

The foundations were commenced at the west end, and the work was carried on eastward without any obstruction till they arrived at the easternmost verge of their extent. At the northern point of the eastern boundary they came upon a pit from which the hard pot earth had been removed, and loose rubbish substituted for filling it up. The length necessary for the completion of the foundation was not more than six or seven feet; but, as the surveyor had no opinion of piles from their liability to rot, there remained no expedient but that of digging through the sand, and building up from the solid stratum for a depth of forty feet. Here then he sunk a pit eighteen feet wide, and built up a pier ten feet square, till he came to within fifteen feet of the present surface, at which level he turned an arch from the pier so as to tail on to the main foundation. The north-east quoin of the choir stands upon this arch.

The first stone of the building was laid June 21, 1675, in ten years from which time the walls of the choir and side aisles were finished, together with the north and south circular porticoes. The piers of the dome were also brought

up to the same height. The highest and last stone on the top of the lantern, was laid by Christopher Wren, the son of the architect, in 1710. It is singular that the edifice should have been completed in the short period of five and thirty years, under the superintendence of one architect, under the direction of one principal mason, Mr. Strong, and during the occupation of the see by one Bishop of London, Dr. Henry Compton. Authors, following the *Parentalia*, have always been pleased to conclude the notice of this piece of good fortune and singularity, by a comparison of it with the number of popes and architects engaged in the completion of St. Peter's. There can be no Englishman who is not proud that the country possesses such a cathedral as St. Paul's; but it must be allowed that its interior effect, compared with that of the splendid and magnificent interior of St. Peter's, is poor and mean, and even far below what it ought to have been, when we recollect what Inigo Jones had effected with so much honour to himself and his country long before Wren had entered upon his career; not to advert to the works which the architects of Italy had accomplished, long before Jones himself. Wren was a consummate mechanician, but as an artist by no means so distinguished. What might have been raised by Jones with the mathematical and mechanical skill of the other!

The plan of St. Paul's is a Latin cross, to the foot or western end of which projections are added northward and southward, which, while they answer the purpose of a morning chapel, and consistory, and other conveniences, are expedients for elongating and giving importance to the west front. At the internal angles of the cross are small square bastion-like adjuncts, whose real use is to strengthen the piers of the dome, but they become internally serviceable as vestries and a staircase. The nave and choir

are separated by the area, over which the cupola rises; from this area the transepts (or traverse of the cross) diverge to the north and south, each extending one severy or arch in length. The choir is terminated eastward by a semicircular tribune, whose diameter is in general terms equal to the width of the choir itself.

The *Interior* may be considered with respect to its nave and choir, and their side aisles: the transepts, of which a sufficient account has already been given: the morning chapel and consistory; and lastly, the cupola and its sub-order. The nave and choir are each flanked by three arches, springing from piers which are strengthened as well as decorated on their inner faces by pilasters of the Corinthian order; these are crowned by an entablature whose cornice reigns throughout the church. Over this order rises a tall attic, which breaks with the entablature over each pilaster, and by its break forms an abutment pier for the springing of semicircular arches after the manner of arcs doubleaux, between each of which, pendentives gather over from their springing points, and at their extreme height receive a cornice. Above the cornice a small cupola springs up, spherical in form, but rising vertically much less than its semidiameter. The eastern piers of the nave serve at the same time for the support of the cupola; they are wider than the other piers, and are flanked by pilasters at their angles, with a square recess in the intercolumiation.

The western end of the choir is terminated with piers similar to those just described, uniform with which there are at its eastern end piers of the same length and form, except that they are pierced for a communication with the side aisles. In other respects the leading features of the choir resemble

those of the nave, with the addition of the tribune wherein the altar stands, which is domed over from the top of the attic order.

In the upright plane space on the walls (whose form is a conic section) evolved from the piercing of the pendentives, a claiistory is introduced over the attic order. Though not strictly in place, it may not be inexpedient to advert to an abuse, which occurs in the design just described, viz. that of turning an arch from an attic order. An arch, which is nothing more than a substitute for a lintel, can with propriety only spring from a shaft by the interposition of an abacus. In the triumphal arches the archivolt can only be considered as a bent architrave instead of a straight one, and the revivers of the art in Italy ventured generally no further than allowing it to spring from the entablature of an order, as in St. Peter's for instance. There may be some excuse for this practice, inasmuch as the architraves may be viewed as connecting in that case the inner order and the outer walls only; and the great vault may be considered as the substitute of a wooden roof, which in St. Peter's is in truth the case; its timber tiled roof, which is open at the sides, being nothing more than an umbrella resting on the vault to protect it from the weather: but in St. Paul's an attic (always a crowning order) is used as an abutment, to all appearance incapable of resisting the pressure, or even supporting the weight of the vaulting.

The arches which spring from and connect the piers, rest on architraves over small pilasters of a composed order. Their archivolts rise above the level of the architrave of the great order, which is discontinued between the pilasters in order to permit the impropriety.

The side aisles, which are extremely low in respect of

the nave, are vaulted from the small pilasters, and terminated in a manner similar to that of the vaultings of the nave and choir.

The nave, it has been seen, is to a certain extent, viz. three arches westward, similar to the choir. At their termination the north and south extension of the foot of the cross commences. In the other severies or spaces from pilaster to pilaster, the length is not equal to the breadth of the nave, whereby the longitudinal sections of the pendentives assume the forms of conic sections, as is already noticed; but the fourth, or western severy of the nave, is square on the plan, and of course the regularity of the pendentives is here preserved. The side arches spring from insulated columns, coupled with the pilasters attached to the piers, and on the north and south exhibit the morning chapel and consistory, which are both parallelograms on the plan, and are terminated at the eastern and western ends by semicircular tribunes.

The central area under the cupola is circumscribed by eight large piers, equal in size, but not equidistant. The four large openings of course occur in the spaces where the nave, choir, and transepts diverge from the great circle, the lesser ones between them. These latter are surmounted by arches, which spring from the architrave of the main order; but by extending the springing point above in the attic so as to break over the re-entering angular pilaster below, such an increase of opening is acquired in the attic, that the eight arches which receive the cornice of the whispering gallery are all equal. Above this cornice a tall pedestal rises up for the reception of the order immediately under the dome. The order is composed. Its periphery is divided into eight portions of three intercolumniations each, pierced for windows; each of these divisions being separated from that adjoining it by a solid

pier, one intercolumniation wide, decorated with a niche. The piers so formed connect the wall of the inner order with the external peristyle, and thus serve as counterforts to resist the thrust of the inner brick cupola, as well as that of the conical wall, which carries the stone lantern, neither of which are more than two bricks in thickness. The pedestal and order just described incline inwards as they rise, and it is worthy of remark that their bearing is solely on the great arches and their piers, without any false bearing on the pendentives : a precaution which evinces great judgment. A plinth over the order receives the inner dome, which is of brick, plastered. The plastering is disfigured by the miserable work of Sir James Thornhill. The dome is pierced with an eye in its vertex, through which a vista is carried up to the small dome in which the great cone terminates.

The *Exterior* of the fabric consists throughout of two orders; the lower one Corinthian, the other a composed order. In both stories, except at the north and south doors, which are decorated with semicircular porticoes, and in the west front, the whole of the entablatures rest on coupled pilasters; between which, in the lower order, a range of semicircular-headed windows is introduced: but in the order above, the corresponding spaces are occupied by dressed niches standing on pedestals, pierced with openings to light the passages in the roofs over the side-aisles. The upper order is nothing more than a screen to hide the flying buttresses carried across from the outer walls to resist the thrust of the great vaulting. In the west front are two porticoes, one above the other. The lower one consists of twelve coupled columns; that above has only ten, which bear an entablature and pediment, whose tympanum is sculptured in bas relief, representing the conversion of St. Paul. The artist employed on it was Francis Bird. The projection of

the porticoes from the general face of the front is about one diameter and three quarters, a circumstance that deprives them of the commanding effect which a portico should always possess; witness that of the parish church of St. Martin's in the Fields. Sir Christopher seems to have been aware of the defect, and to have attempted a remedy for it by recessing the pronaos behind the three central intercolumniations, in order to produce a depth of shadow; but, as Evelyn would have said, its aspect is nevertheless meagre, and notwithstanding all the arguments that have been adduced in favour of the coupled columns, their use here is indefensible.

The transepts are terminated upwards by pediments over coupled pilasters at the quoins, and two single pilasters in the intermediate space.

On each side of the upper western portico a square pedestal rises over the upper order, and on each pedestal a steeple of two orders in light pierced work: they are covered with domes, formed by curves of contrary flexure, very like bells.

The cupola, which is by far the most magnificent and elegant feature in the building, rises from the body of the church in great majesty. The dome itself stands on an attic order, whose detail is extremely simple and appropriate, and its profile excellent. Below the attic, whose exterior circuit is flanked by a balustrade of considerably larger diameter, a peristyle of a composed order with an unbroken entablature encloses the interior order. It may be safely affirmed that, for dignity and elegance, no church in Europe affords an example worthy of comparison with this cupola. The order of the peristyle stands on a large circular pedestal, which in its turn is supported on the piers and great arches of the interior central space.

Objections have been raised to the columns of the peristyle, for their excess in height over that of either of the orders below. The objections are not groundless, but none can lament this violation of rigid propriety.

The whole expense of erecting the edifice, deducting the monies expended in attempts to repair the old cathedral, was 736,752*l.* 2*s.* 3*d.*; in addition to which, the stone and iron enclosure which surrounds it, (the latter of which was cast at Lamberhurst in Kent, twenty-eight miles distant), cost 11,202*l.* 0*s.* 6*d.* Total 747,954*l.* 2*s.* 9*d.*

It appears by a printed statement, bearing the appearance of a publication by authority, that from the 1st of August 1663, down to the end of the year 1723, no less a sum was appropriated to the works of the old and present fabrics, and Westminster Abbey, than 1,168,494*l.* 11*s.* 4*d.*; out of which sum 1,100,131*l.* 18*s.* 5*d.* was raised by the imposition of a tax on coals imported into London, authorized by various acts of Parliament; and that the remaining 68,362*l.* 12*s.* 11*d.* was supplied by voluntary contributions of King Charles the Second, of the nobility, clergy, and gentry, and by the sale of some of the old materials.

The remuneration which was made to Sir Christopher Wren, for his care and superintendence in and about the works, was a stipend of only 200*l.* per annum. The treatment he experienced, and the trouble given him, as well as some strictures on the fabric, and a comparison of it with other churches, will form the remaining part of this account.

The infamous cabals and intrigues that were carried on during the progress of the work at St. Paul's, are not generally known to the public. Unfortunately, the materials for an account of them are some scarce pamphlets, which, from the way in which they appeared, do not furnish us with all the information that could be desired; but they are quite sufficient

to mark the spirit of the opposition which Sir C. met with from a set of men unworthy to have been his masters, and disgraced by the line of conduct they adopted.

In 1712, the first of these pamphlets appeared, with the title of "*Frauds and Abuses of St. Paul's, in a Letter to M. P.*" The writer of the letter founds his attack on Sir Christopher Wren on the occasion of a petition from the inhabitants of the parish of St. Mary Woolnoth, praying, in substance, that their church might be rebuilt out of the surplus of the monies provided for rebuilding St. Paul's. In this pamphlet, after accusing the architect of protracting the execution of the works for the purpose of prolonging the duration of his salary; of which salary, be it observed, (by a clause in the act of parliament for enabling the commissioners to proceed with the building,) one moiety was suspended till the completion of the work; the writer proceeds to charge him with connivance at some frauds alleged to have been committed by Mr. Jennings, the master carpenter of the fabric, in relation to the number of men employed, and the wages paid to the journeymen, compared with those charged in the accounts: to this is added, a complaint relative to the abuse and misapplication of the materials and time expended. One of the offences charged, is the appropriation of part of the black marble (which had been purchased for the use of the church) to the works then carrying on at Lady Marlborough's house, in St. James's.

The commissioners had, it appears, displaced Jennings, as far as their own resolutions could effect it; and had appointed as his successor a Mr. James, then employed on Her Majesty's works at Greenwich, at a salary of two hundred pounds per annum. Other and minor complaints are set forth in the book,—such as the bad and imperfect casting of the great bell, a charge for more copper in the ball than was used, and

some insinuations of Sir Christopher's partiality to a certain iron founder, and his preference of wrought to cast iron for the balustrade encompassing the church. In the latter affair Wren was undoubtedly in error, but in the main points he so far proved that he was *sans t  che*, that he procured a dissolution of the commission. It seems almost needless to observe, that the usual and mostly unjust charge made against architects, namely, that of inaccuracy in their estimates, brought up the rear of the abuses.

The first commission consisted of twenty-five persons, comprising the two archbishops, five bishops, the dean and chapter, seven civilians, the lord mayor and sheriffs for the time being, the attorney and solicitor-general, Sir William Trumbull, Sir Thomas Meres, Sir Henry St. George, and Sir Christopher Wren. The new commission consisted of fifteen persons, viz. the two archbishops, the bishop of London, lord mayor, attorney and solicitor-general, the dean, and Sir C. Wren; the remaining seven were great officers of state.

The answers to the accusations above mentioned are set forth in a pamphlet entitled "*Fact against Scandal*," &c. printed for John Morphew, near Stationers' Hall, 1713. It opens in the usual strain of controversies of this kind, and asserts the "Frauds and Abuses" to be such "a complication of malice and falsehood, as even this age of lying has rarely produced:" it is, however, a successful answer to the author who provoked it, completely exculpates Jennings, and discloses particulars relative to the character of the contractor for the iron railing, which we cannot but suppose were known to the architect. The circumstances of having been branded in the hand for manslaughter, as well as having narrowly escaped conviction for forgery, or something very like it, viz. the erasure of an endorsement on an ordnance debenture,

could not have been great recommendations of the contractor to Sir Christopher. They did not, however, deter Dr. Hare, one of the prebendaries, from becoming the staunch patron of this fellow, whose name was Jones. This Jones appears to have been in reality an agent for a Mr. Gott, who was possessed of iron works in Sussex. Gott had a son who had been receiver-general of the land-tax for the eastern part of that county, and was greatly in arrear with government at the time.

There is not space for a detail of the exposures made in the pamphlet: one of them cannot, however, be passed over in silence, because there is every reason for supposing that the circumstance in question is the origin of the mean and infamous system which continues to this day. It appears that Jennings, the master carpenter, levied a toll called *stairfoot money*, on all strangers who were desirous of ascending to view the works from 1707 to 1711. With the most laudable humanity, he applied the proceeds to the relief of those artificers who were maimed and disabled by accidents on the works, and to the assistance of their families when the results were of a more disastrous nature. The monies arising from this source were too strong a temptation for the dean and his chapter. Without compunction they put a stop to the charitable disposition of the monies, and directed the future application of them for the benefit of certain officers of the church. The author, with much propriety, observes, that if money must be raised, with the view of keeping out improper persons, it would be better laid out "for keeping the church and choir clean, for looking after the roof, gutters and pipes, and for such like necessary purposes about the church as was proposed for the application of it, when, by the finishing of the building, it might

not be wanted for the charities for which it was made use of till stopt by the dean and chapter."

Another answer to the "Frauds and Abuses" followed, in the nature of an appendix, by the author of the pamphlet last noticed, and dated also 1713. It contains nothing sufficiently curious or interesting to the reader to justify more than the following extract, which is an answer to the fraud alleged respecting the non-allowance for the iron-work used in the ball and cross.

	Cwt. qrs. lbs.		
" To Andrew Niblett, coppersmith, for the ball, cross, &c. for the lantern.... }			
Quantity in gross	94	3	12
Deduct iron-work.....	16	1	14
	<hr/>		
Neat.....	78	1	26

Which is the true weight of the copper, as 16cwt. 1 qr. 14lbs. is of the iron-work ;" " though," continues the author, " the libeller," alluding to the first pamphlet, " says, that the proportion of the copper to the iron used in the ball and cross is, that the copper is not above a fourth or fifth part of the whole."

Next came a pamphlet by the writer of the first, entitled "*A Continuation of Frauds and Abuses at St. Paul's,*" &c. Printed for A. Baldwin, at the Oxford Arms, in Warwick-lane, 1713, price 6d. Then a rejoinder, bearing the title of "*The second Part of Fact against Scandal, in answer to a Pamphlet entitled—Continuation of Frauds and Abuses at St. Paul's.*" Printed for John Morphew, near Stationers' Hall, 1713. Nothing new, however, appears in either of these, except a *play* on words of abuse, and a *display* of ungentlemanly language.

These pamphlets are extremely valuable; they prove the scandalous and unworthy treatment to which Sir Christopher was exposed, and the little respect which was shown to a truly great man by the deans and prebendaries of that day.

The following is a comparative view of the two churches of St. Paul's and St. Peter's, in respect of their length, breadth, and height.

	ST. PAUL'S.	ST. PETER'S.	Excess of
	English feet.	English feet.	the latter.
Long within	500	669	169
Broad at the entrance	100	226	126
Front without	180	395	215
Broad at the cross	223	442	219
Cupola clear	108	139	31
Cupola and lantern high	330	432	102
Church high	110	146	36
Pillars in front	40	91	51

The *mechanical skill* and *ingenuity* exhibited by Sir Christopher in the construction of St. Paul's, the due equipoise of the counteracting forces, and the proper adjustment of their opposite effects (speaking mathematically), call to mind the observations in Hooker's 5th book of Ecclesiastical Polity. "All things are in such sort divided into finite and infinite, that no one substance, nature, or qualitie, can be possibly capable of both. The world, and all things in the world, are stinted, all effects that procede from them, all the powers and abilities whereby they worke, whatsoever they doe, whatsoever they may, and whatsoever they are, is limited, which limitation of each creature is both the perfection and also the preservation thereof. Measure is that which perfecteth all things, because every thing is for some end, neither can that thing be available to any end which is not proportionable thereunto, and to proportion as well excesses as defects, are opposite. Againe; forasmuch as nothing doth perish, but only through excess or defect of

that, the due proportioned measure *whereof* doth give perfection, it followeth that measure is likewise the preservation of all things." A train of reasoning, that is so applicable to the arts, deserves to be written in letters of gold over the doors of all academies that profess to nurture them. But to the subject, which is something more valuable in its consideration than the mere table of lengths and measures given in the preceding page.

It is obvious to every one who has given the matter due consideration, that, in estimating the merits of a building, and the constructive skill of its architect, that is superior in which the greatest effects are produced by use of the slenderest means. If we look at St. Paul's in this light, it claims our unqualified admiration. The most appropriate method for our purpose is that of comparing with each other, in different buildings, their total superficies (or space of ground which they cover) with the superficial area of the piers and walls supporting their roofs or other coverings.

It is true, this will be no criterion of their comparative beauty, nor would it be a fair way of estimating the skill displayed in the construction of buildings whose plans do not bear some resemblance to each other.

St. Peter's, St. Mary at Florence, St. Paul's, and St. Geneviève, called the Pantheon, at Paris, answer the above condition; and being the four largest modern churches of Europe, it may be instructive to take a comparative view of them in this respect.

	Eng. Ft. Superl.		Eng. Ft. Superl.	Proportion of the latter to the former.
St. Peter's stands on an area of.....	227,069	{ Of which area its points of support occupy }	59,308	= 0.261
St. Mary, at Florence	84,802	.....	17,030	= 0.201
St. Paul's, London..	84,025	.....	14,311	= 0.170
St. Geneviève.....	60,287	.....	9,269	= 0.154

The latter building failed so alarmingly, that it can hardly be drawn into a comparison with the three others, for it was found necessary to increase the points of support under the cupola to a considerable extent*. The constructive merit, therefore, of the three first named will be to each other as the numbers 261, 201, and 170 inversely†. It is curious to observe, that the proportional number which would be assigned to the cathedral of Notre Dame is 140, a prodigious superiority over the others; and there can be little doubt that on a comparison of the above with some of our own cathedrals, the low ratio at which they would appear would surprise and astonish us.

Having thus compared their points of support with their superficies, it will not be uninteresting to view them in a different way: the result is curious and interesting; for, though St. Paul's stands high in rank under the considerations just named, it is doomed to lose much of its importance in valuing similarly its vertical section.

Supposing sections to be made from north to south through the transepts of each of the four churches, their areas, including the thickness of the walls, piers, &c. will be in the following ratio:

St. Peter's	10,000
St. Mary, at Florence.....	5,358
St. Paul's.....	4,166
St. Geneviève	3,303

* It had been, indeed, nearly like Bartoletti's bridge at Pisa, which he boasted would be one of the wonders of the world. Milizia says of it, that it was completed, but "dopo otto giorni, una notte si senti un terribile fracasso, e la mattina, addio maraviglia."

† Soufflot had not sufficiently attended, in the construction of his church, to the principles which our countryman Hooker considered neces-

And their clear internal areas to their external areas as under :

In St. Peter's, as	8,325 to 10,000
In St. Mary, at Florence, as.	8,855 to 10,000
In St. Paul's, as	6,865 to 10,000
In St. Geneviève, as	6,746 to 10,000

Thus it appears that there is least waste of interior effect in St. Mary, at Florence; and that St. Paul's, and the church of St. Geneviève, are very far from being economical in this view of their merits. The same observation, in respect of the Gothic cathedrals, as was made on their horizontal areas, quite as strongly applies to their vertical areas. The builders of the middle ages seem to have found out the minimum of strength necessary for their purpose.

Among the most elegant applications of science ever perhaps introduced into a building, is the conical wall, (between the inner and outer domes), upon which the stone lantern, of enormous weight, is supported. This was truly the thought of a master : but however admirable the science which directed the use of the expedient, it has induced two defects which are scarcely pardonable. The first of these is, that the exterior dome is constructed of timber framing, which, however well attended to, must necessarily decay within a comparatively short period, should even the carelessness of plumbers spare it. The other defect is the immense waste of section which it has caused, and the consequent great loss of interior effect sustained.

The *vaulting of the nave* is very judiciously constructed, but in this point we find another abuse similar to that just

sary to enter into the completion of a perfect work ; yet he was a great man ; and the edifice, which has been now rendered secure, does him the highest honour.

noticed, viz. the internal inutility of the second order throughout: in truth, its external utility is as little. It seems to have been erected more to conceal the flying buttresses, turned over to counteract the thrust of the great vaulting, than for any other purpose.

The *beauties and defects* of St. Paul's have been so often the subject of discussion, that little new can be advanced on the subject. Its greatest defect arises from the multiplicity of breaks and incongruous forms in every part. Hence a want of breadth and repose throughout the interior and exterior, the cupola and its peristyle only excepted, in which a very opposite practice has produced the most delightful result. Another defect is the almost universal want of even the semblance of tie and connexion, which the want of continuous lines of entablature produces; pediments with the horizontal corona wanting, and the like. The most glaring instance of this defect about the fabric is in the interior, over the voids, created by diagonally piercing the bearing piers of the great cupola. His object in piercing them must of course have been for the purpose of preserving a vista through the side aisles of the nave and choir; but it may be fairly disputed whether more was not lost than gained by the expedient. The effect perhaps would have been more striking in the nave by a contrast with short aisles, whereas the whole length of the cathedral is now discovered in each subdivision of its width. To this may be objected an opposite practice in the Gothic cathedrals: but do not the different styles require different treatment?

The mitering of the archivolts over the eight great arches of the cupola was a sad abuse. They make the lofty works which rise above them seem to stand on points. There are many minor abuses, such as omissions of architraves, fritter in the ornament, &c. which it is unnecessary to touch upon.

In short, all the details appear to have been copied from the worst examples of the worst Italian and French masters. In this respect, all that was done for the art by Inigo Jones was lost on Wren, who seems to have delighted more in the vices of such a man as Borromini, than in the purity of Palladio, and the elegance and taste of Sansovino and Sanmicheli. If, however, the building have great defects, it has also great beauties: that of the dome has been more than once alluded to; no less admirable is the simplicity of the plan, which certainly approaches perfection. The semi-circular porticoes at the north and south doors are not inferior in beauty to the cupola itself.

The excuses which Sir Christopher Wren made for the adoption of two orders instead of one, are unsatisfactory; it would have been far better to have had the columns in many pieces, and even with vertical joints, than to have placed one portico over another in the western front.

Among the merits of the fabric, it must not be forgotten, that it is free from any material settlement tending to bring on premature dilapidation. The chief failures in St. Paul's are over the easternmost arch of the nave, and in the north transept: for the remedy of the latter it is understood that Sir Christopher Wren left written instructions. Most of the flying buttresses exhibit small defects in the haunches, but they are almost too trifling to merit notice.

Within the last year a new ball and cross have been set up on the stone lantern, in lieu of the original one, which had become so decayed as to render this measure necessary. In external appearance, the new ball and cross are fac-similes of their predecessors, but considerable improvements are said to have been made in the mode of putting them together. The interior of the church underwent, at the same time, a thorough cleaning and colouring up to the underside of the

whispering gallery. It is to be regretted that it was not extended upwards: when the time arrives for undertaking it, one may venture a wish, and perhaps entertain a well grounded hope, that the paintings in the dome will be effaced, and pannels painted in relief substituted for them.

The bare cold walls of the cathedral have remained till lately unadorned in any way. A few years back, very liberal offers to decorate them, with a series of pictures, were made to the then dean and chapter, which, strange to say, were rejected. It seems, however, now determined that the walls and recesses shall be filled up by the sculptor, a decision which, though it will not tend to enrich the effect of the church in point of colour, is desirable, inasmuch as it will afford the means of preserving that rank in Europe to which our school of sculpture has so deservedly attained.

In the monuments already erected there is so much sacrifice of propriety, that a word or two on the subject may be excused. Not to notice naked admirals and post-captains, with little bits of drapery falling from their shoulders to immask their nudity; no less than twenty-one of the monuments display women with wings growing on their shoulders. These personages are facetiously enough denominated Victories, or, if these be wanting, the hero commemorated is assisted by some god or other. Hercules and Neptune seem to be held in most repute; and their godships, if they are ever inclined to pay a visit to our sculptors' *studj*, are not likely to meet the same reception that Mercury, in the fable, encountered. It is impossible to imagine a greater violation of decorum and consequently of taste, than this abominable practice, not to mention the disgust arising from the repetition of these gods and *lusus naturæ* in a Christian church.

The writer of this article was exceedingly surprised to

find the celebrated Chantrey guilty of the absurdity just mentioned; but he understands that the design in which it occurs was made entirely in deference to the powers who sit in judgment on these occasions, and under the certain conviction, that without submission to the prevailing taste, his model would have been thrown aside, as he had before repeatedly experienced: in his last monument, in this church, Samson like, he brake the bonds. The situations assigned to his works here are as disgraceful to the person or persons that selected them, as to those who acquiesced in the selection.

The costume of the age in monumental sculpture is of the utmost importance; first, because neither the act of the person, if the subject be historical, nor the identity of the person himself, if it be merely monumental, can be recorded without an observance of it; and second, because the preservation of it to the future historian and antiquarian is of the highest value.

Though the plates, which accompany the foregoing account, are sufficiently explanatory of the remarks which have been made on the fabric, some observations which would have been elsewhere out of place, are subjoined in the description of them.

PLATE I. Is a *Plan of the Crypt of the Cathedral*. To the architect who builds for posterity, this plan, compared with that of the superstructure (Plate II.), is peculiarly instructive and interesting. The large portion of solid allotted to the *piliers* of the dome, and the abutmental adjuncts thereto for guarding against horizontal failure, are not only remarkable but useful examples for the study of the scientific artist.

In the south aisle of the crypt is the tomb of Sir Christopher Wren, nearly (as is supposed) under the site of the high altar of the antient cathedral. Not far from this spot

are deposited the remains of Bishop Newton, dean of the cathedral, contiguous to which are those of the distinguished artists, Barry, Opie, West, and Sir Joshua Reynolds.

In the recess of a window under the south aisle is the tomb of Robert Mylne, many years architect to the fabric. He designed and carried into execution the bridge over the Thames at Blackfriars, at a period when the science of bridge building was in this country very imperfectly understood. The later bridges of the Metropolis are below it in elegance, propriety, and constructive merit: their materials and mass ensure them a more protracted duration.

Under the middle aisle lie the remains of the late Lord Chancellor Rosslyn; Doctor Boyce, the eminent musician; Thomas Newton, a considerable benefactor to the Literary Fund; Dr. John Taylor, Chancellor of St. Paul's; Dr. Christopher Wilson; Thomas Jackson, and other departed members of the cathedral.

In a recess under the east window, several specimens of the sculpture of monuments which had a place in the old fabric, are still preserved; among which are the statues of Dr. Donne, in his shroud; Sir Nicholas Bacon, in armour; Sir John Wolley and his Lady; Lord Chancellor Hatton; Sir Thomas Heneage; Sir William Cockayne; and a fragment of a bust of the most worthy and munificent Dean Colet, the pious founder of the grammar-school of St. Paul.

Nelson, the glory of his age and nation, lies in this crypt under the centre of the cupola; and near him, his gallant officer, Collingwood.

This plate contains a *Transverse Section of the Cathedral* from north to south. The peculiarities of this section and its merits have already been noticed. The subjects of the paintings in the compartments of the cupola, which are chosen from the most remarkable events in the life of

St. Paul, are as follow: His miraculous conversion, near Damascus; Acts, chap. ix. His preaching before Sergius Paulus, and punishment of Elymas the Sorcerer; chap. xiii. The sacrifice at Lystra; chap. xiv. The conversion of the gaoler at Philippi; chap. xvi. His preaching at Athens; chap. xvii. The burning of the books at Ephesus; chap. xix. His defence before Agrippa; chap. xxiv: and his shipwreck at Melita; chap. xxvii.

On this section is shown the construction of the exterior dome, which consists of a system of timber framing of king posts supporting hammer beams, the ends of which tail on to corbels worked into the cone. The carpentry is elegant, but misapplied, where a stone dome should have been employed.

The general dimensions are given on the plate; those of the detail are not the objects of a popular work.

PLATE II. Comprises a *Plan of the Cathedral* on the level of its principal story, and an *Elevation of the West Front*, with the cupola and northern and southern entrances represented geometrically, more distant. The remarks which it was thought necessary to make on this front, will be found at pages 12 and 13; nor has the plan been unconsidered. The *Monuments* on this story remain therefore to be mentioned. The first public monument erected in this cathedral, was to the memory of John Howard, 1796. It is placed under the south-east recess of the cupola. In the corresponding north-eastern recess is that of Dr. Johnson; on the south-west side, that of Sir William Jones; each by Bacon. The fourth recess contains a statue of Sir Joshua Reynolds, sculptured by Flaxman. The last-named are merely monumental sculpture: but the following, which are historical as well as monumental, are, for the most part, distinguished by absurdities, to which no age can

furnish a parallel. They contain figures representing the North Sea ; the German Ocean and the Mediterranean ; the British Empire in Europe and Asia ; great and small Rivers in India ; Victory and Britannia ; Fame ; Liberty ; Fraud and Rebellion ; British Lions and Imperial Eagles ; Genius and Valour ; and other curiosities !

Those persons to whom monuments are already erected are : — Lord Nelson (sculptor, Flaxman), on the southern pier of the dome leading to the choir. Over it is Captain Duff's monument, in a pannel. Marquis Cornwallis (sculptor, Rossi), situated opposite to Lord Nelson's. In a pannel over it, correspondent to Captain Duff's, is the monument of Captain John Cooke, of the Bellerophon. Major-general Dundas (sculptor, Bacon, jun.), upon the eastern pier of the north transept. In the pannel above, is a monument to Generals Mackenzie and Langworth. Opposite to General Dundas's monument, westward, stands one to the memory of Captain Westcott (sculptor, Banks). Over it, in a pannel, is the monument of Generals Crawford and Mackinnon. On the western pier of the south transept is a monument to the memory of Captain Burgess, by Banks. Above it, in a pannel, is one to the memory of Captain Hardinge, by Manning. On the eastern pier of the south transept is Captain Faulknor's monument, by Rossi ; over which is placed one to the memory of Captain Miller. In the south transept are the monuments of Earl Howe, by Flaxman ; Sir Ralph Abercromby, by Westmacott ; Sir John Moore, by Bacon, jun. ; Lord Collingwood, by Westmacott ; and Sir Isaac Brock, in the western ambulatory. In the north transept are the monuments of Captains Mosse and Riou (sculptor, Rossi) ; of Lord Rodney, by the same artist ; of Major-general Hay, by Hopper ; of Generals Picton and Ponsonby, and Major-general Bowes, by Chantrey ; and of

Le Marchant, by James Smith; of Major-general Ross, by Kendrick. Monuments also to the memory of Colonel Cado-gan and Major-general Hoghton, by Chantrey; and Sir William Myers, by Kendrick.

J. GWILT.

It having been deemed essential to extend the foregoing account, by entering more fully into the description of the *Dome*, than has been done by Mr. Gwilt, and that gentleman's engagements not permitting him to continue the subject, the following particulars are annexed by Mr. BRAYLEY.

The Capital letters on the *Plan* in PLATE II., point out the principal divisions of the building, viz. A., west portico, and principal entrance; there are also entrances to the nave, ailes, or east side, but more advanced. B., bell and clock tower. C., grand geometrical stair-case. D., morning-prayer chapel. E., ecclesiastical, or consistory court. F., ailes of the nave. G., nave. H. and I., north and south transepts: the circular lines within the great piers shew the extent of the cupola and lantern: the north and south porticoes are shewn on the exterior of the transepts. K., staircase to the cupola and to all its galleries: the corresponding division, on the opposite side, is appropriated as a vestry for the Lord Mayor. L., prebendary's vestry. M., dean's vestry. N. N., choir ailes. O., choir. P., tribune or altar part of choir.

PLATE III. Is a *Longitudinal Section* of the church, looking south. No particular explanation of this print is requisite; but it is proper to remark, that the variation mentioned in page 11, between the western severity of the nave and its other divisions, is here shewn.

PLATE IV. Is a *Section across the Nave and its Ailes*, of peculiar interest. Architects are indebted to Mr. Samuel

Ware, an experienced and well informed artist, for having directed their attention to this section of the cathedral, in his recent publication on “Vaults and Bridges.” By this print it will be seen how ingeniously Sir Christopher Wren has masked the flying buttresses, which (springing from the outer walls) resist the thrust of the main vaulting, by a *screen wall*, which extends the whole length of the north and south sides, and, *exteriorly*, forms the upper order of the building. The interior disposition, &c. of the western entrances are also shewn, as well as various general admeasurements, including those of the exterior of the western towers to the top of the balustrades.

PLATE V. Is a *North-east View* of the Cathedral (inaccurately marked S.E. view, by the engraver), in which all the exterior forms are duly represented.

PLATE VI. Is a *View of the Interior* from the north transept; and, of course, representing the south transept and entrance, as well as the piers, arches, whispering gallery, and inner *tambour* of the cupola.

PLATE VII. In this print, No. 1, is a *Section of the North Transept, and half the Dome*, looking east; and, No. 2, an *Elevation of the South Transept, and half the Dome*: in both which, the capital and other letters correspond with those in PLATE VIII., which includes four *quartative Plans of the Dome*, from its foundation to its vertex; two *demi-Plans of the Lantern*; and two *demi-Plans of the South-west Tower*.

The *Dome*, or *Cupola*, as it may with greater propriety be termed (however general the use of the former appellation), is the most magnificent feature of this cathedral. In the comprehensive manner in which the phrase is mostly employed with respect to this edifice, it includes the entire circular part of the superstructure; which, in fact,

independently of the lantern, consists of three distinct divisions, namely, the inner cupola, a surmounting cone, and an exterior dome, or roof.

The general idea of the Cupola was confessedly taken from the Pantheon at Rome, as appears from the "*Parentalia*," but it is more frequently compared with that of St. Peter's in the same city. Its proportions, however, are varied from both of those edifices, the cupola of the former being no higher within, than its diameter, whilst that of St. Peter's is nearly twice its diameter in height. Sir Christopher, by observing a mean proportion, has obtained a form considerably more graceful and harmonious. Before proceeding, however, with a description of the interior, it may be expedient to add a few particulars to the account of the exterior already given.

The circular basement, or pedestal upon which the Cupola stands, rises about twenty feet above the roof of the church, and then gives place to a peristyle, or colonnade, of a composed order, but principally Corinthian, of thirty-two columns, crowned by a continued entablature. The columns, which are of large proportions, are placed at regular intervals; and every fourth intercolumniation is filled with masonry, so disposed as to form an ornamental niche, or recess, by which judicious arrangement the projecting buttresses of the cupola are entirely concealed. As all the buttresses are pierced with arcades, there is a free communication round this part of the dome; as there is, also, above the entablature of the peristyle, which supports a circular gallery surrounded with a balustrade. Within this enclosure rises an attic story, designed with appropriate simplicity, and surrounded by pilasters (with intervening pannelling), from the entablature of which springs the exterior cupola: this is of a bold and graceful contour, crowned

with lead, and ribbed at regular intervals. The upper part is pierced by eight large openings (independently of the central aperture), which admit light through the windows of the cone into the interior. Another gallery, or balcony, goes round the aperture, and from the vertex of the cone rises the stone lantern: the latter is surrounded by a Corinthian peristyle, and is crowned by a small cupola, which, with its majestic ball and cross, terminates the fabric. The whole exterior, to the entablature of the attic itself, is of stone.

In describing the *interior* of the cupola, we may notice the extreme precaution taken by the architect to ensure its stability; not alone by the scientific principles exhibited in its construction, but, likewise, by the ponderous masses of masonry used in its sustaining piers and abutments. Commencing with the foundation in the vaults, it may be described as rising from a square basement of 190 feet; of which the solid parts are more than equal to the vacant spaces, and their thickness upwards of twenty feet. But this will be better understood by referring to the division of the plan marked H., in PLATE VIII. The small *x*, shews the piers in the ground plan; *y*, the staircase leading to the cupola; and *z*., the groining to the vaults, or crypt.

Sir Christopher has very judiciously given the preference to an octagon in place of a square, for the base of his Cupola, in the area of the church. By this form, the projection of the pendentives is considerably reduced; but the architect judged it inexpedient in any degree to rely on the advantages thus obtained for the support of his superstructure. The octagon is formed by eight massive piers, with their correlative apertures, four of which, being those terminating the main openings, are each forty feet wide, whilst the width of the others is no more than twenty-eight feet each;

but this disparity is remedied on the level of the first order of pilasters above the piers, at which elevation the smaller openings are expanded in a peculiar manner, so that the eight main arches are all equal, as may be seen by the longitudinal and vertical sections in Plates III. and VIII.* The forms of the piers, and of the vast masses, or contre-forts, composing the angular abutments, are shewn in Plate VIII., at G., in which *w.* indicates the Lord Mayor's Vestry in the north-western angle of the transept.

The spandrels between the great arches are so wrought as to form the area into a circle, which is crowned by a large cantaliver cornice, partly supporting, by its projection, the whispering gallery. At this level, the interior *tambour* of the sub-dome commences, which consists of a high pedestal and cornice, forming the basement to a range of pilasters, (with painted flutings,) of a composed order, the intervals between which are occupied by twenty-four windows, and eight niches, all corresponding in situation with the intercolumniations and piers of the exterior peristyle. All this part is inclined forward (vide p. 12,) so as to form the frustrum of a cone.† From a kind of double plinth, over the upper Cornice, springs the inner Cupola, the contour of which

* The Florentines say, that the immediate idea of this contrivance was suggested by the base of the dome of the church of Santa Maria delle Fiore, in their city; but Sir Christopher never was in Italy, nor, if the honour of the invention be denied to him, was there any cause for his travelling thither for the idea, when so fair an example of the octagonal base and lantern existed in the Cathedral of Ely. But the "*Parentalia*" affirms, that in the Cupola, "the Surveyor has imitated the *Pantheon*, or *Rotunda*, in Rome, excepting only that the upper order is there but umbratile, not extant, as at St. Paul's, out of the wall, but only distinguished by different coloured marbles."

† The surrounding wall, from the area of the whispering gallery to the first cornice, is quite plain and unornamented; but the cornice is enriched with sculptures of shells and acanthus leaves, most splendidly gilt, as are the bases

is ellipsoidal ; it being composed of two segments of a circle, which, if not interrupted by the opening under the cone, would have intersected at the apex.

This Cupola is of brick, two bricks thick, and “ as it rises, at every five feet, it has a course of excellent brick banding through the whole thickness.”* For additional security, also, the lower part is encircled by a girdle of Portland stone, of considerable dimensions, within which an enormous double chain of iron, strongly linked together at every ten feet, and weighing 95 cwt. 3 qrs. and 23 lbs., is embedded in a channel cut for the purpose, and afterwards filled up with lead.† From the sectional plan marked F., in Plate VIII., the

and capitals, also, of the thirty-two pilasters over it, which correspond with the outer peristyle. The pannels below the eight niches of the intervening piers, and the compartments above them, are finely *sculptured* with festoons and foliage, enriched by gilding ; but the festoons beneath the windows, like the flutings of the pilasters, are only *painted* resemblances, now miserably decayed. The surmounting architecture and cornice are superbly gilt, as are also the scrolls, shells, festoons, wreaths, and other decorations of the fictitious frame-work to the paintings by Sir James Thornhill. The ornamental pannels and roses above them, to the opening of the vault, and the cornice, festoons, shells, roses, &c., in the upper part of the cone, which is seen through it, are highly enriched with gilding.

* “ Parentalia,” p. 291. “The concave of the dome was turned upon a centre, which was judged necessary to keep the work even and true, (although a cupola might be built without a centre) ; but this is observable, that the centre was laid without any standards from below to support it, and as it was both centering and scaffolding, it remained for the use of the painter. Every story of this scaffolding being circular, and the ends of all the ledgers inserting as so many rings, and truly wrought, it supported itself. This machine was an original of the kind, and will be a useful project for a like work hereafter.” *Ibid.*

† The using of this chain has been objected to, as breaking through one of Sir Christopher's own maxims, namely, that such “ a way of tying walls together, instead of making them of that substance and form that they shall.

arrangement and proportions of the peristyle division of the dome may be distinctly conceived: *t. t. t.* shew the piers in the area; *u.* the gallery over the outer peristyle, called the stone gallery; and *v.* the whispering gallery.

In the crown of the vault is a circular aperture (surrounded by a neatly-railed gallery), through which the light is transmitted with admirable effect from the cone and lantern above: which, "in compliance with the general wish," Sir Christopher found it necessary to construct, in order to give a greater *elevation* to the fabric. "In this respect, the world," says the *Parentalia*, "expected that the new work should not fall short of the old, though that was but a *Spit*, and this a Mountain. He was, therefore, obliged to comply with the humour of the age, and to raise another structure over the first Cupola; and this was a Cone of brick, so built as to support a stone Lantern, of an elegant figure, and ending in ornaments of copper gilt."

The Cone, "being a form which concentrated the risk in the frangibility of the material,"* was the most judicious which the architect could adopt to attain the required elevation, and support the lantern proposed; as an erection of that form, when prevented from spreading at its base, will sustain any weight at the vertex.

In describing the Cone, which takes its immediate rise from the attic above the stone gallery, it must be remarked,

naturally, poise themselves upon their own abutments, is against the rules of good architecture." But, on this occasion, according to the bold expression of the *Parentalia*, the Architect's "*endeavours were to build for eternity!*" On that principle, surely, even a *superfluous* caution may be pardoned, for it has been sometimes questioned whether the chain has any absolute utility. But query,—is it not the means of rendering the thrust of the cupola more directly perpendicular than it would otherwise be?

* Vide Ware's "Tracts on Vaults and Bridges," p. 20.

that, in order to give it increased strength, it is banded at different distances by a girdle of stone and by four iron chains. Like the cupola, it is constructed of brick, and is two bricks in thickness. It is pierced by three ranges of small elliptical apertures; and still higher up, by eight semicircular-headed windows, which admit light from the lantern, and the openings round its pedestal, in the outer dome. As the small dome in which it terminates is seen through the vista at the vertex of the cupola, that part has been ornamented by an enriched cornice and soffit. The plan marked E., in Plate VIII., will elucidate the construction of this division of the Cathedral: *f.* gallery over the inner cupola; *g.* cupola; *h.* cone; *i.* arches in ditto; *j.* buttresses; *k.* cornice; *l.* gallery over the peristyle, called the golden gallery; *m.* balustrade; *n.* roof to choir; *o.p.* roof to transept; *q.q.* parapets to choir and transept; *r.r.* roofs over ailes; *s.* balustrade at the angle of the transept.

Between the lower part of the cone and the wall of the surrounding attic, at intervals of about eight feet, are strong cross wedges of stone, (pierced with circles, &c.,) each of which " supports two upright timbers, about one foot square, reaching to the third gradation in the great arch of the external dome. The second horizontal timber is the base of the great ribs. Under this are two ranges of scantling the whole circumference of the circle; the lower one supported by two uprights between each wedge, and the other by eight, resting on the stone-work. The remaining horizontal timbers, in the ascent, four in number, rest upon strong brackets of stone, inserted quite through the brick cone. Another series of uprights spring from the second row of brackets, which are secured by angular timbers, and the whole, at proper intervals, by strong bands of iron." * The ribs, which are about

* Malcolm's " Londinium Redivivum," vol. iii. p. 116. See also the Sections in Plates I., III., and VII.

seventy in number, are closely covered with oaken boards ; and those by the lead, which forms the external covering.* The contour of this outward dome, although ellipsoidal in its form, approaches somewhat closer to the hemispherical character than the inner cupola.

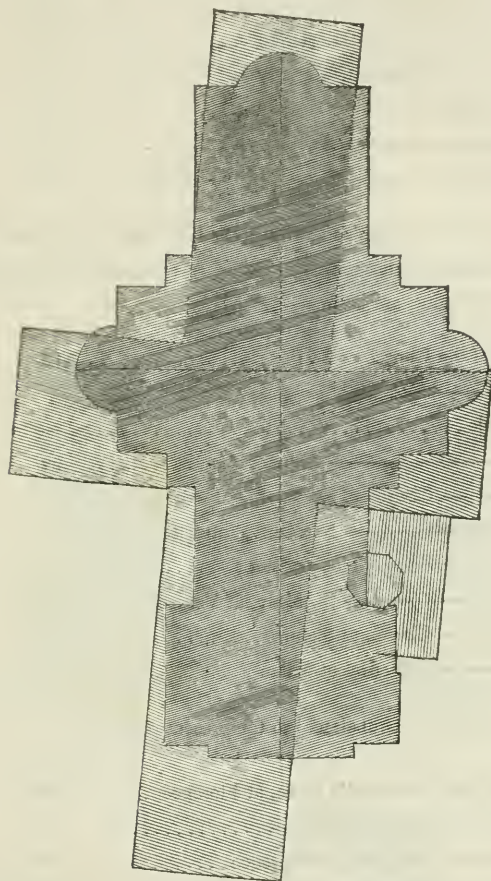
The stone lantern which takes its rise from the upper part of the cone, is reputed to be of the enormous weight of 700 tons. The plan, No. 1., PLATE VIII., will elucidate its form at different stages. B. shews the basement of the peristyle : *a.* is the staircase to the gallery which surrounds the lantern ; *b.* the gallery itself ; and *c.* the ribs and flutings of the lead-work which covers the dome.

In the same Plate are two half plans (No. 2) of the southwest tower of the Cathedral, of which C. shews the colonnade, and D. the story above the latter.

Among the drawings of Sir Christopher Wren, now preserved in the Library of All Souls' College, at Oxford, is one in which the respective sites of the Old and New Cathedrals of St. Paul are compared, by means of a variation in the tints, as shewn in the annexed *wood-cut*, which has been executed from a copy of the original drawing made by Mr. Gwilt. From this print, the difference between the two buildings, in respect to extent and form, will be readily comprehended ; and it will be seen, likewise, how much of the old ground-plot is covered by the new foundations. The square, with an octagonal centre, at the angle between the nave and transept of the old Cathedral, shews the situation of the ancient cloisters.

* The quantity of timber used in the construction of this roof, is generally considered by architects to have been far more than necessary ; and Mr. Ware remarks, that "had its great architect been a timber merchant, the implication would have been on his morality." But, as he immediately and justly observes, "it is to be remembered that, in a censure of Sir Christopher Wren, he is only paying the tax to the public for being eminent."

COMPARATIVE PLANS OF THE OLD AND MODERN CHURCHES OF ST. PAUL.



As an interesting appendage to the preceding account, the following particulars of the size of all the principal Domes in Europe have been abstracted from Mr. Ware's "Tracts on Vaults and Bridges:"—

The Domes remarkable from their size, erected before the time of Constantine, are those of the Pantheon, of Minerva Medica, of the Baths of Caracalla and of Diocletian, at Rome; and of the Temples of Mercury, Diana, Apollo, and Proserpine and Venus, in the neighbourhood of Puzzuoli. Of these, the principal dimensions are as follow:—

	Feet Diam.	Feet high.
Dome of the Pantheon	142	143
———— Minerva Medica.....	78	97

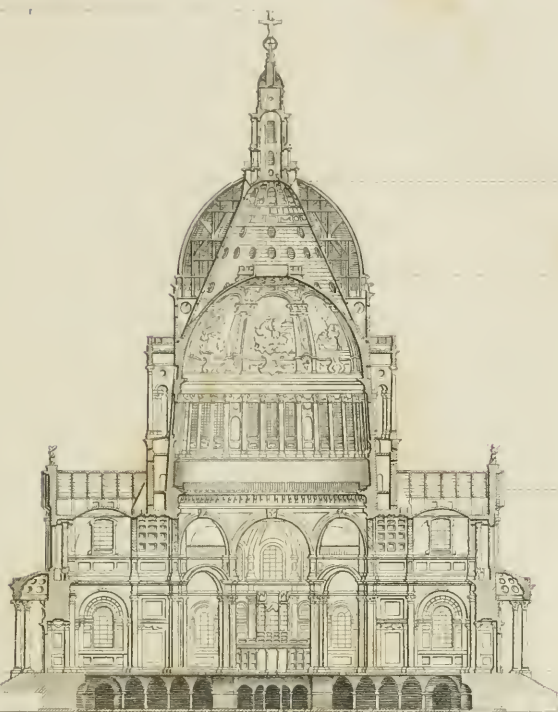
	Feet Diam.	Feet high.
Dome of the Baths of Caracalla	112	116
————— Diocletian	74	33
————— Temple of Mercury	68	—
————— Diana	98	78
————— Apollo	120	—
————— Proserpine and Venus	87	77

From the time of Justinian, who erected St. Sophia, at Constantinople, to that of Brunelleschi, who flourished in the early part of the fifteenth century, the principal Domes are these :—

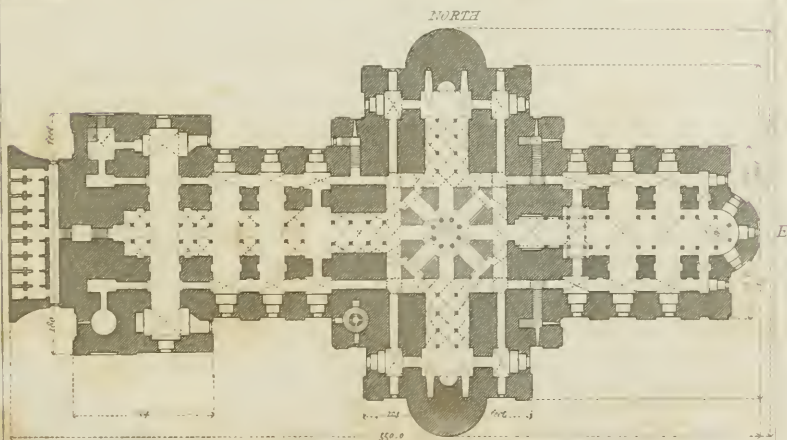
	Feet Diam.	Feet high.
Dome of the Church of St. Sophia	115	201
————— Mosque of Solyman II., at Constantinople	—	—
————— Achmet	92	120
————— Church of St. Vital, at Ravenna	55	91
————— St. Maria, ditto, said to be cut out of a single block of stone	36	61
————— St. Marc, at Venice	44	—
————— Church at Sienna	57	148
————— Cathedral at Milan	57	254

From the time of Brunelleschi to the present period :—

	Feet Diam.	Feet high.
Dome of St. Maria delle Fiore, at Florence	139	310
————— the Chapel of Medicis	91	199
————— Baptistery at Florence	86	110
————— Cathedral of St. Peter, at Rome	139	330
————— Church of Madonna della Salute, at Venice	70	133
————— Superga, at Turin	64	128
————— Invalids, at Paris	80	173
————— Val de Grace, ditto	55	133
————— Sorbonne, ditto	40	110
————— St. Génévieve, ditto	67	190
————— Cathedral of St. Paul, at London	112	215



Scale of Feet 0 10 20 30 40 50 60 70 80 90 100



Scale of Feet 0 10 20 30 40 50 60 70 80 90 100

SIR C. WREN ARCHT. 1701

C. J. M. L. H. S. 1823

ST. PAUL'S CATHEDRAL, LONDON.

TRANSVERSE SECTION AND PLAN OF FLOOR.

London, Published April 1, 1823, by J. Taylor, High Holborn.

J. & C.

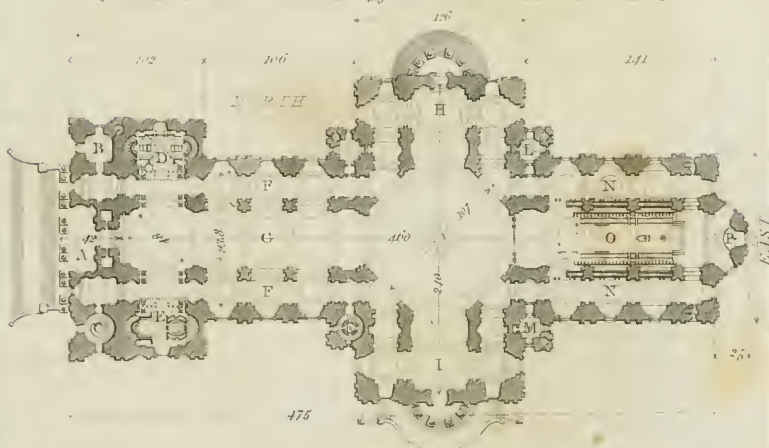




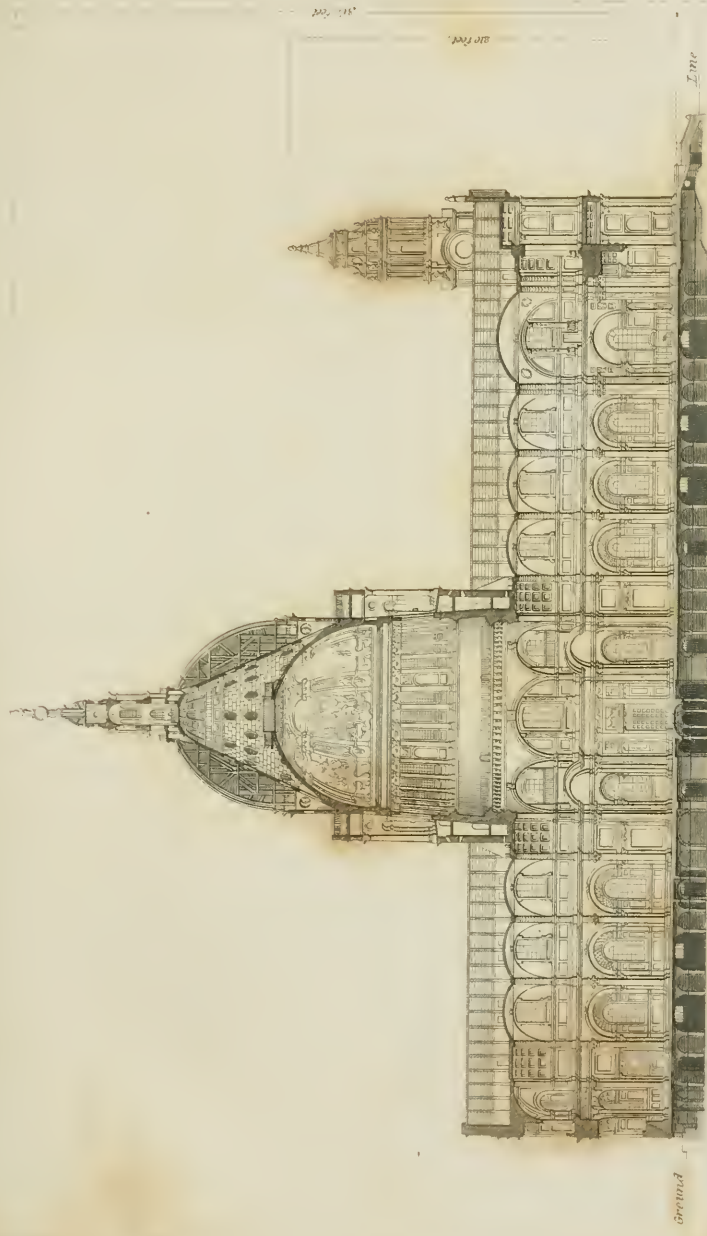
210

112

213



Scale of 1" = 10' 20' 30' 40' 50' 60' 70' 80' 90' 100' 110' 120' 130' 140' 150' 160' 170' 180' 190' 200' 210' 220' 230' 240' 250' 260' 270' 280' 290' 300' 310' 320' 330' 340' 350' 360' 370' 380' 390' 400' 410' 420' 430' 440' 450' 460' 470' 480' 490' 500' 510' 520' 530' 540' 550' 560' 570' 580' 590' 600' 610' 620' 630' 640' 650' 660' 670' 680' 690' 700' 710' 720' 730' 740' 750' 760' 770' 780' 790' 800' 810' 820' 830' 840' 850' 860' 870' 880' 890' 900' 910' 920' 930' 940' 950' 960' 970' 980' 990' 1000'



Ground

Line

35' 0"

40'

45'

50'

55'

60'

65'

70'

75'

80'

85'

90'

A.ugin direct

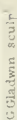
SIR CHARLES ARTHUR

DESIGNED BY
J. A. M. J. S. CAMPBELL

LONGITUDINAL SECTION.

London: Published June 1853 by J. Taylor & Sons, Pall Mall.

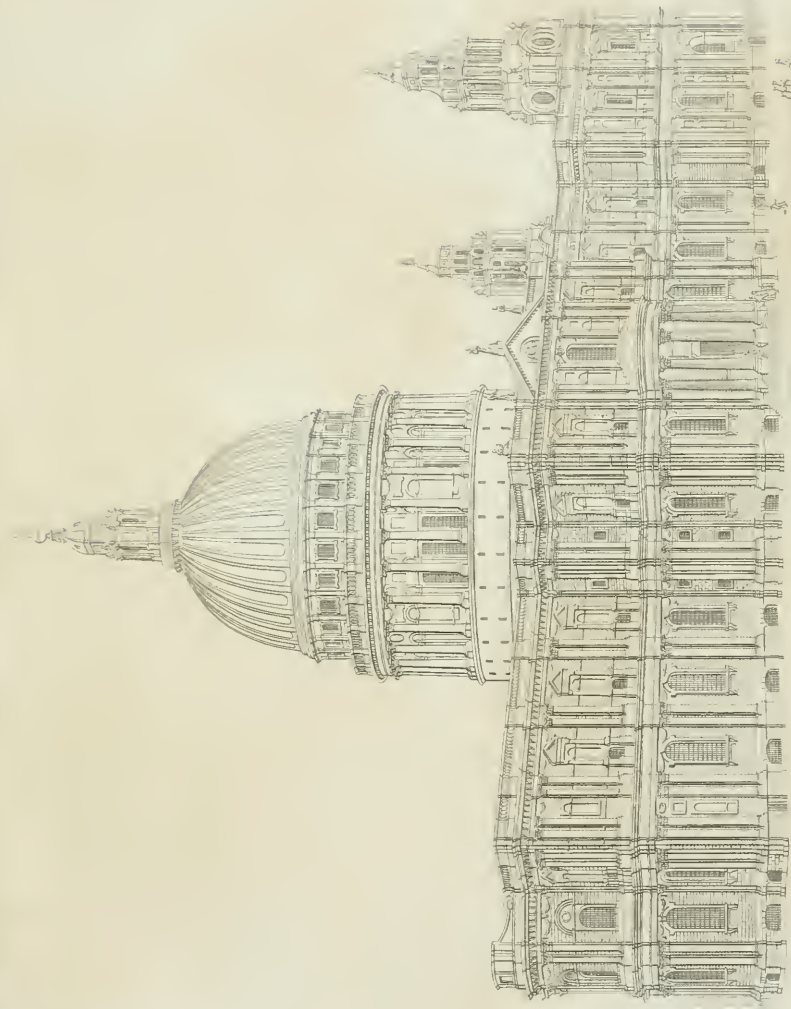
St. Andrew's Cathedral, Glasgow, 1853.



**ST. PAUL'S CATHEDRAL CHURCH,
SECTION ACROSS THE RAVE LOOKING WEST.**

London Published 11824 by J Taylor High Holborn

Measured & Drawn by C Moore





A. Pugin del.

J. Le Keux sc.

ST. PAUL'S CATHEDRAL CHURCH.
VIEW OF THE INTERIOR TAKEN FROM THE NORTH TRANSEPT

London, Published Nov. 1. 1824, by J. Taylor, High Holborn

COX & J.



Measured & Drawn by A. Pugin.

Sir C. Wren Arch^t 1710G. Gladwin sculp^t

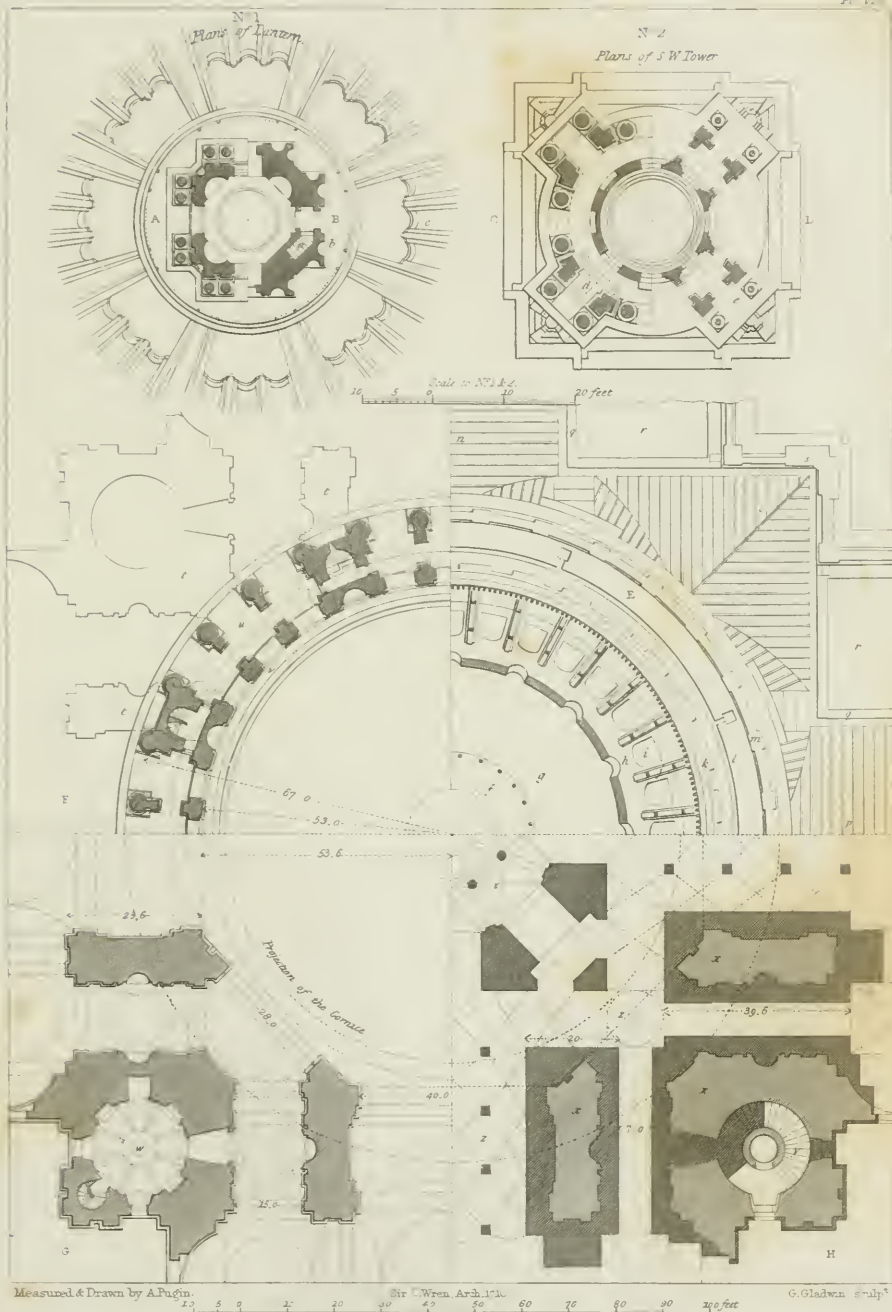
ST PAUL'S CATHEDRAL CHURCH.

N^o 1. Section of N. Transept & half of Dome N^o 2. Elevation of S. Transept & half of Dome

Reference letters correspond to Plans Pl. VIII.

London. Published Dec^r 1824, by J. Taylor, High Holborn.

Cox & Co.



PAUL'S CATHEDRAL CHURCH.

Plans of Dome &c to accompany half elevation & half section Pl VII

London: Published Decr. 1844, by J. Taylor High Holborn.

A MEMOIR
OF
ST. STEPHEN'S, WALLBROOK,
BY JOSEPH GWILT, ARCHITECT.

RALPH, in his "Critical Review of the Public Buildings in and about London and Westminster," 1734, observes that, "The church in *Wallbrook*, so little known among us, is famous all over *Europe*, and is justly reputed the masterpiece of the celebrated Sir *Christopher Wren*. Perhaps *Italy** itself can produce no modern building that can vie with this in taste or proportion: there is not a beauty which the plan would admit of, that is not to be found here in its greatest perfection; and foreigners very justly call our judgment in question for understanding its graces no better, and allowing it no higher a degree of fame."

If such a want of taste really existed in England when Ralph wrote, it is more than made amends for by the estimation in which our countrymen at present hold the work in question. Had its materials and volume been as durable and extensive as those of St. Paul's Cathedral, Sir Christopher Wren had consummated a much more efficient monument to his well-earned fame, than that fabric affords.

The earliest church of this parish, of which we have authentic notice, was, previous to the year 1135, given to the

* Compared with any other of nearly the same magnitude, Italy cannot exhibit its equal; elsewhere its rival is not to be found. Of those worthy notice, the Zitelle, at Venice, (by Palladio,) is the nearest approximation in regard to size, but it ranks far below our church in point of composition, and still lower in point of effect.

monastery of St. John, in Colchester, by Eudo, sewer to King Henry the First. It stood on the west side of the street, and consequently on the western bank of the water-course of *Wallbrook*, till the year 1428, about which time the site of the present church and cemetery was purchased of the company of grocers, by Robert Chichely, lord mayor of London, (the executor of William Stondon who had theretofore filled the same office,) and the church then erected was completed in 1439; St. Stephen the protomartyr being at that period, as now, the saint in whose honour it was raised. Destroyed in the great fire of 1666, the edifice for the use of the united parishes of St. Stephen and St. Bennett Sherehog, which is more peculiarly the subject of this memoir, was constructed in its place.

The main body of St. Stephen's church, (for the entrance and tower stand completely distinct from it,) covers a plot of ground eighty-seven feet ten inches in length from east to west, and sixty-four feet ten inches from north to south; its clear internal dimensions being eighty-two feet six inches by fifty-nine feet six inches. It is very singular that so many writers, including the author of the *Parentalia*, should have invariably quoted its dimensions so far from the truth as seventy-five feet by fifty-six feet.

The plan, which is nearly a parallelogram, is divided laterally by four ranks of columns, whereof the two central between the third, fourth, and fifth longitudinal intercolumniations, are omitted on each side, for the purpose of admitting the large area covered by the cupola. This expedient also answers the purpose of giving to the interior a cruciform effect; the intercolumniations of the transept (if the term may be used), being as wide as those of the nave. When it is considered that the architect had to contend with a confined and limited space, not wide

enough for completely developing his design, when we contemplate the method he adopted to triumph over the difficulty which presented itself, we take the proper means of duly appreciating the singular ingenuity of Sir Christopher Wren. By thus estimating its merits, we shall perceive that the walls are a mere case for the exquisite interior they enclose; seeming almost to indicate that the architect had hoped he might some day or other have the good fortune to remove them and perfect the building.

The plan results from an octagon inscribed in a circle whose diameter is equal to the distance between the centres of the extreme columns. The interior length of the church is the common measure of the other parts, one half of it being given to the diameter of the circle about which the columns under the cupola are circumscribed. Hence it arises that the spaces between the columns and the north and south walls are not more than six feet six inches. The central intercolumniations are sixteen feet eight inches in width, as are those which may be said to form the traverse of the cross. The longitudinal intercolumniations are eleven feet four inches wide, those at the eastern and western extremities excepted, which are only ten feet eight inches in width; and the transverse intercolumniations exceed those last named by only three inches.

The columns are of the Corinthian order, and it is truly astonishing to observe the advantage the architect has taken of so scanty a number as sixteen. These are crowned with an entablature of a mongrel breed, something between an architrave and a cornice. The eight columns which support the cupola are, as already mentioned, on the angles of a regular octagon, and consequently equidistant; but, inasmuch as the open space over which the cupola rises

is square, and the entablature breaks northwards and southwards rectangulary throughout the church, it became necessary to form the octagon for the reception of the dome above the entablature, by means of four diagonal arches springing from the columns of the nave to those which have been said to form transepts. This was an expedient scarcely allowable, because of the ill effect of the entablature returning behind the arches at an angle of forty-five degrees with their faces, and thus producing in the diagonal section a column opposite to the central vertical line of the arches. Lines receding acutely are never agreeable in Roman architecture, from the irregularity they always induce. The pleasant and delightful result of the combination is, nevertheless, so satisfactory in the example before us, that it may be justly said of the architect,

“ Si
Non videtur meruisse laudem, culpâ caruisse.”

On the arches of the octagon, pendentives are formed for the reception of the circular composite cornice immediately under the dome, which is hemispherical, and about forty-five feet in diameter. It is decorated with four heights of sunk pannels of singular elegance and variety, enriched with shields, palm branches, and roses, and pierced at its vertex for the reception of a *tambour* or lantern light.

The ceilings over the central intercolumniations, north, south, east, and west, are vaulted with groins and arcs doubleaux, between which latter a claiirstory is introduced. The other parts of the ceiling are horizontal, formed into pannels by the entablatures which severally connect the columns.

The entrance from Wallbrook is sombre, and without any beauty to prepare the spectator for the brilliant interior, which he approaches by a flight of sixteen steps.

The steeple tower placed at the north-west angle of the church, is not worthy of remark. It is, indeed, difficult to believe that it is by the same architect who designed the interior, just described.

The walls and tower are of stone, and the roof and dome of timber covered with lead. The latter circumstance is greatly to be regretted in a city where fires are so frequent, and over a church so contiguous to houses.

The first stone of the church was laid October 16th, 1672, and in 1679 it was completed.

The constructive skill exhibited in this fabric is of the highest class, whether viewed in regard to the points of support, as compared with its total superficies, or in respect of its section. The former only have been considered here, but the slightest glance at the section given will show how small a portion of interior effect has been lost. Its area, including walls, (the church only,) is 5641 feet superficial, whereof the points of support occupy only 819 feet superficial; so that the ratio of the former to the latter is 0.145, one which may admit of its ranking in this respect with the extraordinary structures of the middle ages.

Before the erection of the Mansion-House, this church standing unobstructed in Stocks Market, enjoyed a plentiful supply of light, that blessing which Dr. Fuller, prebendary of Sarum, in his "Aphorisms of Building," has not inaptly termed, "God's eldest daughter." The Mansion-House has greatly tended to deprive of that blessing, not less than, as it were, to smother the fabric.* It will,

* "Behind proud Dance's palace, in disgrace,
Retiring Walbrook hides her blushing face;
Perhaps St. Stephen thinks this pile of stones
Again may rattle round his batter'd bones."

*Metrical Remarks on Modern Castles and
Cottages. London, 1813.*

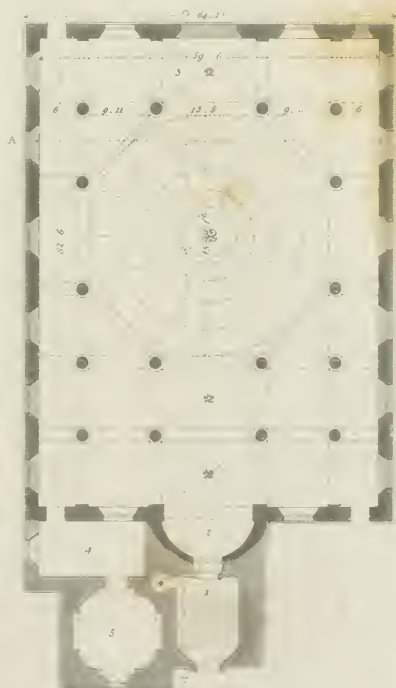
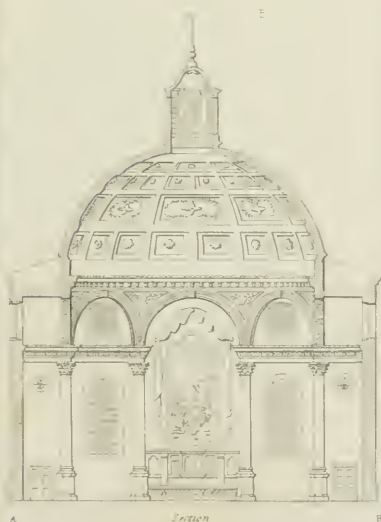
therefore, be scarcely credited, that at the last repair of the church a few years back, it was in contemplation to deprive it, by *bricking* up some of the windows, of that light already from circumstances too much diminished. The attempt was made, but the good taste of the churchwarden of the year saved the structure from the rude hands of barbarous builders. To such, alas, are our beautiful edifices now usually exposed. The window at the east end had, indeed, been already closed for the reception of a picture by West; ill placed, because badly lighted; and one cannot help expressing a wish that if the sister art be, as it ought to be, employed in our churches, it should not be at the expense of the architectural effect.

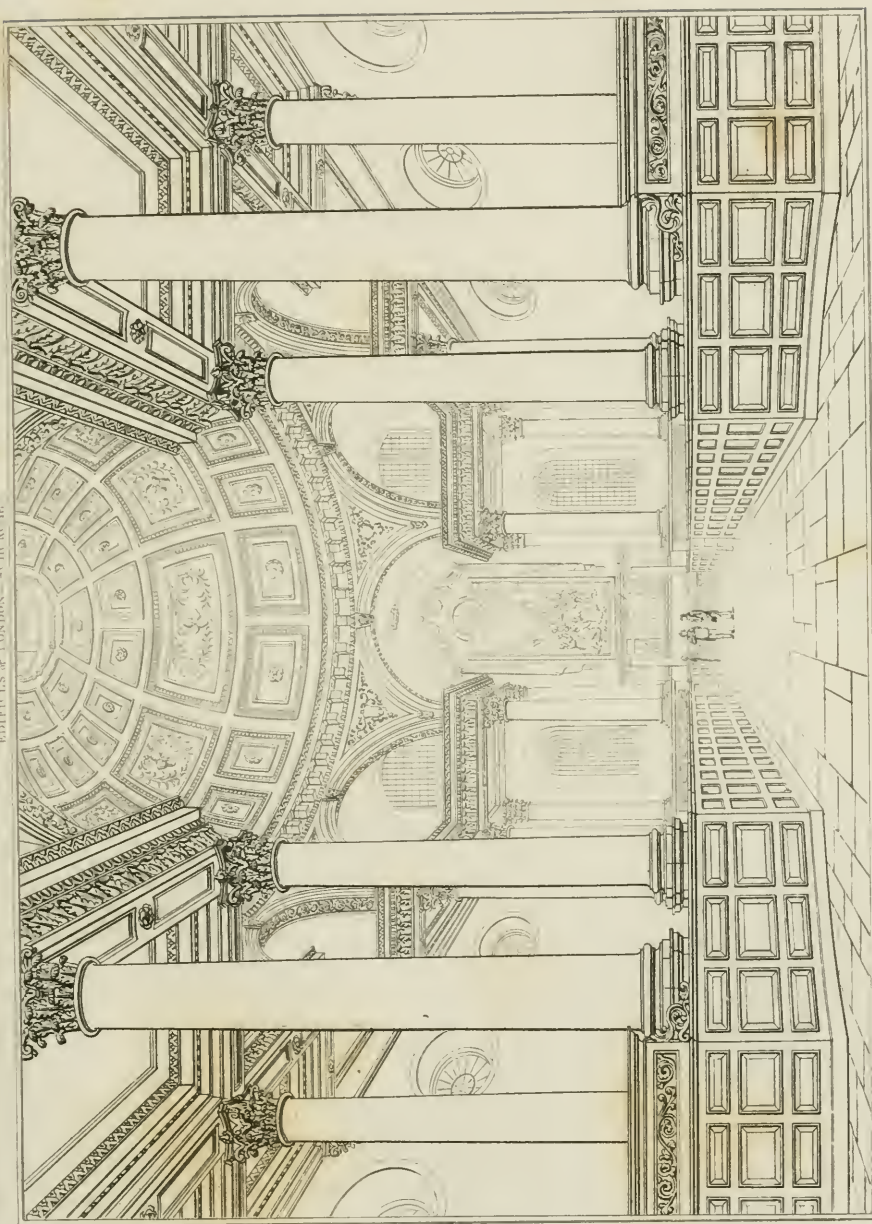
Alison, in his *Essays on Taste* (vol. i. p. 57,) says, "In all the fine arts, *that* composition is most excellent in which the different parts most fully unite in the production of one unmingled emotion; and *that* taste the most perfect, where the perception of this relation of objects, in point of expression, is most delicate and precise." This definition eminently applies to the subject of the present memoir, in which is to be found the taste, the style, the purity of Palladio, and of the best architects of the sixteenth century; and these observations cannot perhaps be closed more suitably than by applying to the architect, in respect of it, the words of the younger Pliny,

"Manet manebitque honori."

PLATE I. *A Section of the Church* from east to west, in line C. D. on the plan.—B. Section in line A. B. from north to south.—C. Ground plan of the Church: 1. Vestibule, or porch; 2. Arched or coved recess for the Organ; 3. Altar and Communion, &c.; 4. Vestry; 5. Tower.

PLATE II. *View of the Interior of the Church*, from the west end, looking east.





J. DUTTON, direct. G. & W. PATERSON & CO.

NEW CHRISTOPHER WILSON AND CO.

J. Lee Bank, engr.

THE INTERIOR OF ST. MARY AB. B.
VIEW LOOKING EAST.

London. Published April 1, 1853, by J. Taylor, High Holborn.

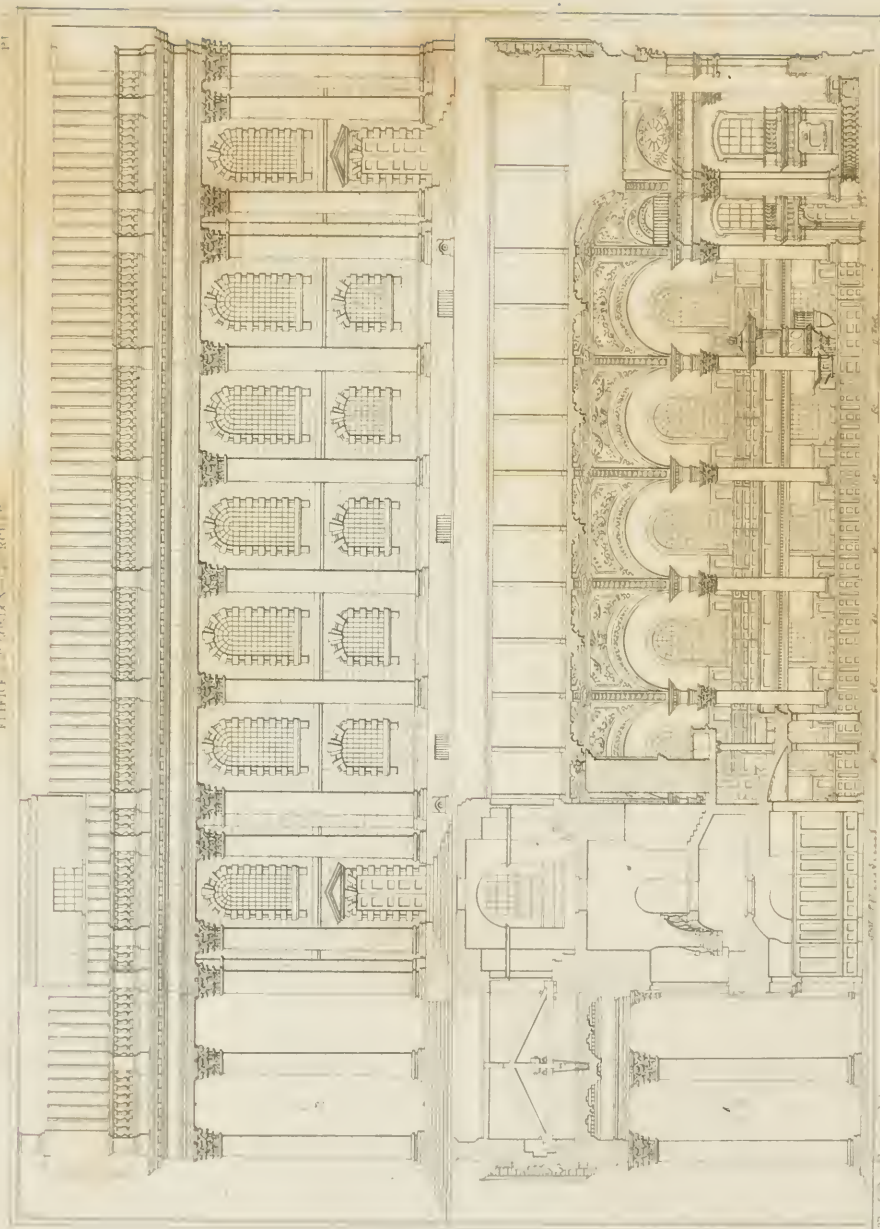
C & C.



SECTION OF ST. MARTIN'S CHURCH, LONDON.

WEST FRONT & SECTION OF TOWER &c.

London: Published April 1854 by J. Taylor & Sons, 11, Abchurch Lane.



Th. 8 3rd Bury 16.

ODDERS ARCHT.

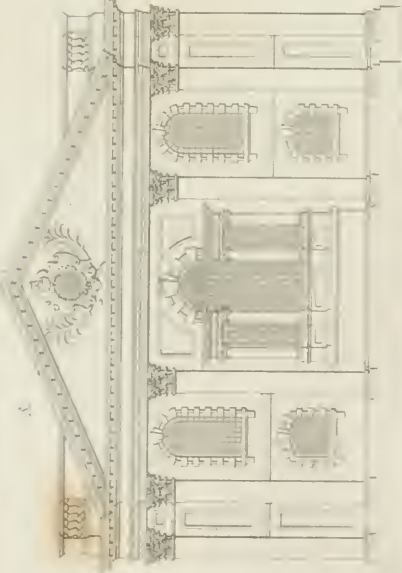
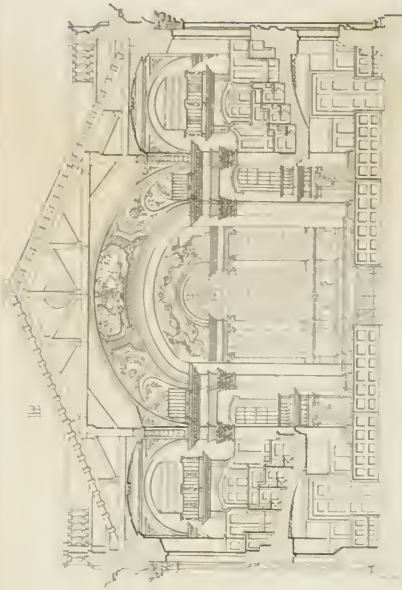
16

J. Le Roux 1634

SECTION OF THE GALILEAN CHURCH, EAST TO WEST.
 DRAWN BY J. Le Roux, 1634.

Le Koutz ouy est un des plus beaux monuments de la ville de Constantinople. Il est situé dans le quartier de la Pénitence, et est dédié à la Vierge Marie. Le Koutz ouy est un des plus beaux monuments de la ville de Constantinople. Il est situé dans le quartier de la Pénitence, et est dédié à la Vierge Marie.

Le Koutz ouy est un des plus beaux monuments de la ville de Constantinople. Il est situé dans le quartier de la Pénitence, et est dédié à la Vierge Marie.



A MEMOIR
OF
THE CHURCH OF ST. MARTIN IN THE FIELDS.
BY JOSEPH GWILT, ARCHITECT.

ST. MARTIN, to whom this church is dedicated, was born in Lower Hungary, about the year 316. Butler tells us that he was the glory of Gaul, and the light of the western church in the fifth age. Our business is with the building bearing his name: we shall not therefore touch on the miracles he is said to have performed, but leave him in quiet possession of the niche which Butler has assigned to him in his *Lives of the Saints*; merely mentioning that he closed his career in the capacity of bishop of Tours, and that he was canonized for the cruelty with which he persecuted the Arians.

The first church of this parish was of high antiquity, and stood, as the present adjunct to the name then strictly imported, "*in the fields*." Stowe says, that "neare the spot had yee one house, wherein distraught and lunatike people" were confined; but that "sometime a king of England, not liking such a kind of people so neare his palace, caused them to be removed farther off, to Bethlem without Bishopsgate of London, and to that hospitall, the said house by Charing Crosse doth yet remaine." It is however probable, that the first building was only a chapel for the use of the monks of Westminster, when they visited their Convent (*Covent*) Garden, which then extended to it; and it is almost needless to observe that the endowments of the church fell a prey to Henry VIII., in whose reign a small church was built here at the king's expense, the poverty of the parish not enabling

them to perform such a duty. This, from the inadequacy of its size, was enlarged in 1607, by the addition of a spacious chancel erected at the cost of Prince Henry, and many of the nobility. After many expensive repairs and additions, it was taken down in 1720--21: shortly after which was laid the first stone of the present edifice, under which a plate was deposited with the following inscription:

“D. S.”

“SERENISSIMUS REX GEORGIUS PER DEPUTATUM SUUM, REV^{dum}.
ADMODUM IN X^{to}. PATREM RICARDUM EPISCOP. SARISBUR.
SUMMUM SUUM ELEMOSYNARIUM, ADSISTENTE (REGIS JUSSU)
D^{no}. THO. HEWYT EQU. AUR. ÆDIFICIORUM REGIORUM CURA-
TORE PRINCIPALI, PRIMUM HUIUS ECCLESIE LAPIDEM POSUIT,
MARTII XIX^o. AN^o. Dⁿⁱ. MDCCXXI., ANNOQUE REGNI SUI VIII^o.”

And from the subjoined inscription, on the frieze of the portico, it appears that the church was finished in 1726.

D. SACRAM. ÆDEM. S. MARTINI PAROCHIANI EXTRVI
FEC. A.D. MDCCXXVI.

It was consecrated immediately after its completion on the 20th October, 1726. In pursuance of an act of parliament, the cost of its erection was defrayed by the freeholders and house-keepers of the parish, the former paying one-fourth, the latter one-fifth of the expense. The total expenditure appears to have been £36,891 10s. 4d. whereof the detail is as follows:

	£.	s.	d.
Artificers for building.....	33,017	9	3
Re-casting the bells and additional metal.....	1,264	18	3
The organ (given by the King)	1,500	0	0
Decorations and altering the communion plate..	1,109	2	10
	<hr/>		
	£36,891	10	4
	<hr/>		

The sum which parliament authorized the parish to levy was £33,450. The remainder was supplied by royal benefaction,

subscription, and the sale of seats in the church. The architect of the building was James Gibbs, a native of Scotland, who was born in 1680, and about the year 1720 was in very extensive practice as an architect. Walpole, in his superficial manner, says, "Gibbs, like Vanbrugh, had no aversion to ponderosity, but not being endued with much invention, was only regularly heavy. His praise was fidelity to rules; his failing, want of grace." Walpole, however, would have sacrificed all the artists he ever commemorated for the sake of an antithesis, or a pretty turn in a period.

Ralph's wish respecting this church* is now on the eve of its accomplishment. His words are: "I could wish too that a view was opened to *St. Martin's church*; I don't know any one of the modern buildings about town which more deserves such an advantage. The portico is at once elegant and august, and the steeple above it ought to be considered as one of the most tolerable in town: if the steps arising from the street to the front could have been made regular, and on a line from end to end, it would have given it a very considerable grace: but, as the situation of the ground would not allow it, this is to be esteemed rather a misfortune than a fault. The round columns at each angle of the church are very well conceiv'd, and have a very fine effect in the profile of the building: the east end is remarkably elegant, and very justly challenges a particular applause. In short, if there is any thing wanting in this fabric, 'tis a little more elevation, which I presume is apparently wanted within, and would create an additional beauty without. I can't help thinking too, that, in complaisance to the galleries, the architect has revers'd the order

* Critical Review of the Public Buildings, 1734.

of the windows, it being always usual to have the large ones nearest the eye, and the small, by way of *Attic Story*, on the top."

Ralph's criticism is sufficiently correct, his observations as to the windows only excepted; indeed it is so just that it even precludes the necessity of many additional observations.

Theoretically as well as practically considered, the lower windows are of proper form: nothing is more offensive than the practice of making long windows and cutting them into two heights, which the gallery floor would have done in this instance, had Gibbs been of Ralph's opinion.

The length of the church, including the portico, is equal to twice its width. About one-third of the total length is occupied, westward, by the portico and vestibule, or pronaos, and the remainder by the nave, aisles, and altar, with its adjacent staircases and vestries at the north-east and south-east angles. The western entrance is under a Corinthian hexastyle portico, surmounted by a pediment. The intercolumniation adopted is of two diameters and a half, and the projection of the portico of two intercolumniations. The sides of the portico where they join the main building are flanked by antæ, one diameter and a half distant from the receiving pilaster. The north and south elevations are in two stories, separated by a fascia, with rusticated windows in each. Between the windows the walls are decorated with pilasters of the same order and height as the columns of the portico, four diameters apart; but at the east and western ends these elevations are distinguished by columns insulated and coupled with antæ, which produce a delightful variety, and give great relief to the other parts.

The interior of the church is divided into three unequal parts by a range of four Corinthian columns and two pilasters on each side, standing on tall pedestals of the height of the pewing. From the top of the entablature, over each column, a semi-elliptical ceiling rises to cover the central space, or nave; it is formed by *arcs doubleaux*, between which the vault is pierced transversely in the spaces above the intercolumniations by semicircular arches springing from column to column. At the back of the entablature of each column semicircular arches similar to those last named are turned over, and received on consoles attached to the north and south walls. By the junction of these, pendentives are evolved, and circular coved ceilings obtained behind each intercolumniation above the galleries.

The nave terminates eastward, in an altar recessed in a large niche, formed by two quadrants of circles, whose radius is less than one-quarter of the whole width of the niche. Its ceiling is a semi-elliptical vault, parallel to the great one over the nave. There are galleries on the north, south, and west sides of the church: on the two first named sides they extend from the walls to the columns, against which the continuity of their mouldings is broken.

The interior is richly ornamented, perhaps with more profusion than taste; and the introduction of windows over the sides of the altar, together with the effect of the eastern doors, make it a little too gay and theatrical for Protestant worship: but, notwithstanding all its faults, the work, as a whole, deserves the celebrity it has acquired, and reflects the highest credit on the architect, who, it must be conceded, derived no small advantage from the exquisite church of St. James, Westminster, to which he is indebted for his arrangement of the vaulting.

The tower and spire stand on a square pedestal rising

out of the roof behind the portico. They are by no means remarkable for their elegance, and may be sufficiently understood by reference to the plates.

The total superficies of the church is 12,669 feet, of which its points of support occupy 2803. The ratio, therefore, of the former to the latter, is as 1 to 0.220. There is no extraordinary skill evinced in the construction of the fabric. The roof is 38 feet span in its centre bearing, with common king-post framing. It stands on posts whose proximate supports are the interior columns. The roof is lengthened at each side by lean-tos therefrom, over the galleries, so as to form on the outside one continued inclined plane on each side the ridge.

Gibbs does not appear to have been guided in the proportions of the leading features of the work by any series of ratios between them and the length or breadth of the whole. The only point in which we can perceive such an intention, has already been mentioned, viz. the length from the plinths of the columns of the portico to that of the east front, which is just double the width of the church measured at the same level; and it may almost be doubted whether the architect was aware of this circumstance, for no person can examine the design of this church without perceiving that all the parts, exterior and interior, are made subordinate to the portico, the roof of which is continued through the building, except where truncated by the interception of the pedestal of the steeple tower. In the buildings of Wren, we are invariably struck with his devotion to proportion.—In this respect his theory and practice went hand in hand; for, in his first tract,* he says, “There are natural causes of beauty. Beauty is a harmony of objects,

* Parentalia, page 351.

begetting pleasure by the eye. There are two causes of beauty, natural and customary. Natural is from *Geometry*, consisting in uniformity (that is equality) and proportion. Customary beauty is begotten by the use of our senses to those objects which are usually pleasing to us for other causes, as familiarity or particular inclination breeds a love to things not in themselves lovely. Here lies the great occasion of errors; here is tried the Architect's judgment: but always the true test is natural or geometrical beauty." And it is well said by a French architect* of considerable ingenuity, "C'est dans la concordance *mathématique* des masses de l'édifice, entre elles, que réside essentiellement le *type de la beauté architectonique*: son *principe est invisible: et ses rapports intellectuels*; avant d'être rendus sensibles à l'œil, ils doivent être aperçus par l'esprit; mais, il est raisonnable et vrai de dire: que pour échapper, d'abord, à nos sens, ils n'en sont pas moins ordonnés et constans."

When the new street is completed, it will be the duty of the parish to remove the iron railing which now encloses the portico, and if such a fence be necessary, (which doubtless it is,) to set it back quite clear of the columns, into which it has been originally very injudiciously introduced. The columns have already received much injury from this circumstance, by the perpetual contraction and expansion of the metal, nor is it less injurious to the majestic effect of the portico of this elegant church.

* Le Brun, *Théorie de l'Architecture*, &c., folio, Paris, 1807.

AN ACCOUNT
OF
THE CUSTOM-HOUSE.

ON contemplating the edifice, and investigating the annals of the Custom-House of London, we necessarily connect with these subjects the history and progress of the commerce of the metropolitan port. This presents an important and highly interesting theme for study and for narration; for it is a prominent source of the wealth, power, influence, activity, and energy of the kingdom. To commerce, this city is greatly indebted for its pre-eminence in population, its rapidly increasing prosperity, the riches and dignity of its merchants, and the strength and prowess of its sailors and mechanics. Numerous as are its ramifications and objects, vast and commanding as are its "ways and means" at the present epoch, we find that it was but a comparatively trivial object a few centuries back; but by analogy of reasoning we are justified in anticipating a progressive increase with augmented influence.* A foreigner cannot view the River Thames,

* In ancient times the Customs in England consisted of small sums paid by merchants for the use of the king's warehouses, weights, and measures. About 979, King Ethelred levied duties on ships and merchandize, to be paid at Belins-gate, in the port of London. Sir Edward Coke and Blackstone contend that the customs were first levied by act of parliament, 3 Edw. I. A.D. 1274. These tolls were only laid on wool, skins, and leather, the "staple" articles of the kingdom; but by the

east of London Bridge, with its forest of masts, combining with the adjoining wharfs and warehouses, without surprise and amazement. Even the Londoner, intimately acquainted with commerce, contemplates these objects and their connexions with astonishment, and with the mixed emotion of national pride and patriotic terror ; for, whilst he contemplates with exultation the present glory and power of his native country, he dreads its “decline and fall.” As repletion leads to satiety and disease, so excesses of every

47th of Edw. III. a regular duty of sixpence in the pound was laid on all other goods imported or exported : various changes have taken place since that time. In 1660, “the Book of Rates” was established, and this constitutes the foundation of the present mode of levy. Much confusion and embarrassment have continually arisen in the complex machinery of the customs; to remedy which, a statute was passed 27 Geo. III. called the “Consolidation Act.” Other legislative proceedings have since been adopted; and commissioners have been appointed to inquire into and regulate the customs, &c.

A statement of the generally progressive increase of the customs, with the value of imports, for 100 years, at ten different periods, will serve to show the extent of this department of the commerce of London.

Dates.	Value of Imports.	Value of Exports.	Paid into the Exchequer.
In the Year 1700	£.5,970,175	£.6,469,146	£.1,928,168
1710	4,011,341	6,295,208	1,208,292
1720	6,090,083	6,910,899	1,559,255
1730	7,780,019	8,548,982	1,658,714
1740	6,703,778	8,197,788	1,302,486
1750	7,772,039	12,699,080	1,567,320
1760	10,438,689	15,635,774	1,969,993
1780	11,664,967	13,554,093	2,723,920
1790	19,150,886	19,900,882	3,782,822
1800	30,570,605	38,120,120	6,799,755

In 1810, there was paid into the Exchequer, 10,980,775*l*.

other kind are supposed to induce speedy destruction. The history of ancient empires, the decay and downfall of Egypt, Greece, Italy, afford awful examples of transition from power to weakness, from riches to poverty. It is the duty, and ought to be the interest, of the wise and honest statesman to profit by these lessons, and to adapt all his measures for permanent stability, rather than temporary fame. It is likewise his duty to protect and cherish equally the agriculture, the manufactures, and the commerce of his country. It has been the policy and practice of some ministers to devote their chief attention and partiality to one of these subjects only ; but this system is at last found to be impolitic and unwise. A prosperous commerce is certainly productive of great wealth, and likewise gives great strength and energy to a maritime power. England has witnessed this, and her merchants have been consequently enriched and ennobled.

It cannot be irrelevant to direct the reader's attention to these considerations, before he be introduced to the Custom-House of the metropolis ; for this either is, or ought to be, commensurate in size, extensive in arrangement, and analogous in architectural design to its destination and purposes. The present structure is a spacious, commodious, modern edifice, built on the northern bank of the River Thames, at a short distance east of London Bridge, and west of the Tower. It will be unnecessary to describe the different buildings which have been previously raised for the offices of the customs ; but it may be expected that we should notice them. According to Stowe and Strype, the first was built by John Churchman, one of the sheriffs of London, in 1385. After the great fire of 1666, " a magnificent " building was erected at an expense of 10,000*l*. In January, 1714-15, this was burnt, with about one hundred

and twenty adjoining houses, and vast damage done. A new one was soon erected of increased dimensions. It is described as being one hundred and eighty-nine feet in length, by twenty-nine feet in depth, and with a " Long Room upstairs almost the whole length of the building," *i. e.* one hundred and twenty-seven feet by fifteen in height. This edifice, like its predecessors, was destined to conflagration; and was actually consumed, just a century after the former, on the 12th February, 1814, with its immense property of valuables and curiosities.

Previous to this event, it had been the intention of Government to erect a new, more convenient, and extensive, Custom-House. Estimates and designs had been called for, and several plans presented. In May, 1812, the Lords of the Treasury gave their approbation to the designs of David Laing, Esq., from which the present structure has been executed. Its site is a little to the west of the spot where the last stood, on freehold property of the crown.

An act of parliament was passed, 52 Geo. III. "for purchasing legal quays, and for enlarging and improving the public ways" in the vicinity of the Custom-House. The money expended in the purchase of land and premises, was 41,700*l.* "The original estimate of the cost of laying the foundations, and of erecting the superstructure, was taken at 228,000*l.*" The building was submitted to public competition, and the lowest tender was 165,000*l.* exclusive of contingencies, and of the foundation. For this sum Messrs. Miles and Peto contracted to complete the works within a given time. Boring for, and laying foundations were commenced August 1, 1813. These operations led to the discovery of three distinct lines of wooden embankments within the range of the existing wharfs; and shewed that the ground had formerly been part of

the bed of the Thames. Piles* were driven, at intervals of three feet apart, over the whole surface of the foundations. Sleepers were laid on the heads of these piles, filled in with brick-work, and covered with a tier of planking. On the footings of all the walls was laid a tier of oak chain bond, measuring twelve inches by nine, dovetailed, halved, and corked, and which rendered the counter arch in the foundations unnecessary. The old sewers being necessarily cut off, a general drain of large dimensions was constructed in their room. This sewer, passing along Thames Street, branches down the eastern and western gateways, and discharges into the river all the drainage of the building.

The first stone of this national structure was laid at the south-west corner, October 25, 1813, by the Earl of Liverpool, First Lord of the Treasury; the Right Hon. N. Vansittart, Chancellor of the Exchequer; with several Commissioners of the Customs, in the presence of a multitude of spectators assembled to view the interesting ceremony.

In the construction and arrangement of the superstructure, the Architect endeavoured to consult utility and convenience in the classification and combination of the numerous offices and departments belonging to the establishment. In the interior, decorations have been spared, except in the Board-Room, as inconsistent with the character and purpose of such an edifice. The north elevation is plain and simple, affording, by a "continuity of outline and great breadth of parts, a bold and imposing façade;" and the same observation will apply to the

* Beech was used as the most proper wood for making piles, being peculiarly durable under water. These piles were about thirty feet in length, nine inches in diameter, and were used green with the bark on.

composition of the east and west ends. The principal, or southern front, required more ornament, as being seen in various aspects from vessels in the Thames, arriving from all parts of the world; and thus presenting itself to the notice of foreigners on their first approach to the metropolis, by water. The decorations here, however, have been sparingly introduced. The centre of this front, which forms the exterior of the Long Room, is quite plain, except the space above the entablature, which is ornamented with figures in basso-relievo, and in alto-relievo, in two compartments, of an extent probably unparalleled, executed by Mr. J. G. Bubb. The western compartment contains a series of groups of allegorical figures, with their appropriate attributes, alluding to the national commerce and power. The eastern compartment consists of a continuous assemblage of figures in varied costume, representing the nations with which the commerce of Britain is chiefly carried on. Over these, in the centre, are two recumbent figures, representing Industry and Plenty, which support a very large hour-dial. Below them is a tablet bearing the names of the founders of the building, and the date of its completion, in bronze letters. In the ground floor of the centre is a bold projection, which distinguishes the entrance to the King's warehouse, and forms an appropriate support to the Imperial Arms sustained by the Deities of the Ocean and of Commerce. The wings are varied by the introduction of hexastyle detached colonnades of the Ionic order, the projections of which are bold and massive; and thus intended to harmonize with the general character of the front, and keep up the unity of the design.

In adjusting the Warehouses and Cellars, objects of the first importance, great difficulties occurred. Large

dimensions, and peculiarities of structure, were requisite for the custody and preservation of various kinds of merchandise. The subterraneous warehouses are placed to the south of the edifice, forming altogether a solid and massive crypt, or undercroft, subservient and subordinate to the principal building. The repeated destruction of preceding Custom-Houses by fire shewed the necessity of adopting precautions against the recurrence of such accidents. For this purpose the basement floor has been vaulted, and groined in brick-work, throughout. All the passages, lobbies, &c. are constructed in groined brick-work; they are also paved with stone on the ground floor, in the first story, and in the second and third stories. Provision has likewise been made for stopping the communication of fire between the wings and centre, by means of iron doors, so constructed as to be readily closed.

The Long Room is one hundred and ninety feet in length, and sixty-six in breadth. It is formed into three square compartments, divided by eight massive piers, which reduce the span of the ponderous roof, and indeed form its sole support. Each compartment terminates in the frustrum of a dome, springing respectively from four segmental arches. The central dome is the loftiest, being fifty-five feet high. Instead of a single grand entrance to the Custom-House, two distinct public entrances, having double flights of steps, for the convenience of uninterrupted ingress and egress, are provided in the north front. Besides these there are convenient entrances in the centre of each flank; and one in the south front, affording access from the quay and the river. Each of the principal entrances opens to a grand staircase leading to a lobby at either end of the Long Room. (See Plans.)

The south front is executed in Portland stone; the

piers and springing stones are granite. The Architect states that every precaution has been taken to insure the stability and duration of the edifice.

The number of officers and servants of all classes belonging to the Custom-House, cannot be specified here: but from the plans and elevation of the building, it may be inferred that accommodations and arrangements are made for a very large establishment. Besides nine commissioners and a secretary, there are—a receiver-general, an inspector-general, a great number of comptrollers, cashiers, solicitors, inspectors, registrars, collectors, surveyors, clerks of various degrees, landing waiters, &c. amounting to at least three hundred persons.

The accompanying *Plans* in PLATES I. and II. will shew the arrangement and comparative sizes of the numerous apartments on the two principal floors: whilst the elevation of the south or *principal front*, and the *section of the great room*, serve to illustrate the character of the architecture and adornments of this public edifice.

REFERENCES TO THE PLANS.

PLATE I. *Section of the Long Room*; and *Plan of the Principal Story*. 1—9. Pay Offices, &c. 10. Treasury. 11. Bench Officers' Rooms. 16, 36. Great Staircases. 17. Accountant of Petty Receipts. 18, 19. Surveyor of Sloops. 20. Registrar General of Shipping. 24. Surveyor of the Acts of Navigation. 25, 32. Strong Rooms. 27. Comptroller inwards. 28, 29. Surveyor of Buildings. 30. Collector outwards. 33. Trinity Light Office. 34, 35. Bond Office. 38. Board Room. 39, 40. Chairman's Anti-Rooms. 41. Committee Room. 44, 45. Secretary's Rooms. 46—53. Western, Northern, Whitehall, and Plantation Clerks' Of-

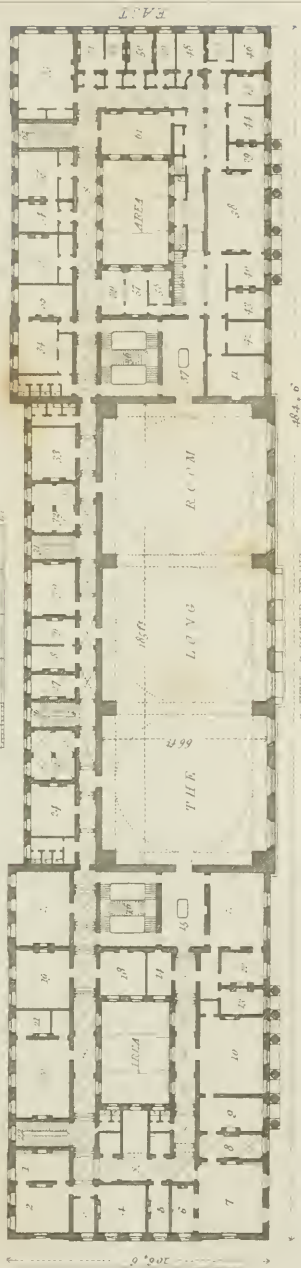
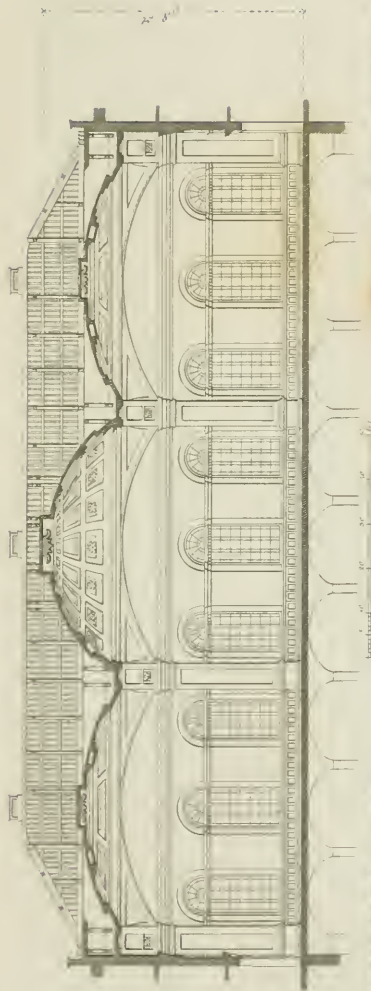
fices. 54, 55. Minute Clerks' ditto. 56. Clerk of the Papers. 57 — 59. Petition Offices. 61. Messengers, &c.

PLATE II. *Elevation of the South, or Water Front, and Plan of the Ground Floor.* 1. 1. Entrance Halls. 2. 2. Great Staircases. 3. 3. Halls. 4. 5. Landing Surveyors. 7. Wood Farm Office. 8. Tide Waiters' Room. 9. Tide Surveyors. 10. Inspectors of the River. 11. Gaugers. 12. Landing Waiters. 13. Warehouse. 14. Coast Waiters. 15. Coast Office Long Room. 16. Coast Bond Office. 17. Warehouse. 18. Coffee Office. 19. Housekeeper's Office. 20. Searchers' Clerks. 21. Merchants' and Brokers' Room. 22. Comptrolling Searchers. 23. Appointers of the Weighers. 24. Office for printed forms for the Plantation Department.

The Architect of the Custom House has published, in folio, 1818, "Plans, Elevations, and Sections, with an Historical and Descriptive Account of that Edifice," from which work the chief of the preceding narrative has been derived.

J. B.

SECTION OF THE LONG ROOM



SOUTH R WATER FRUIT

PLAN OF THE FIRST FLOOR

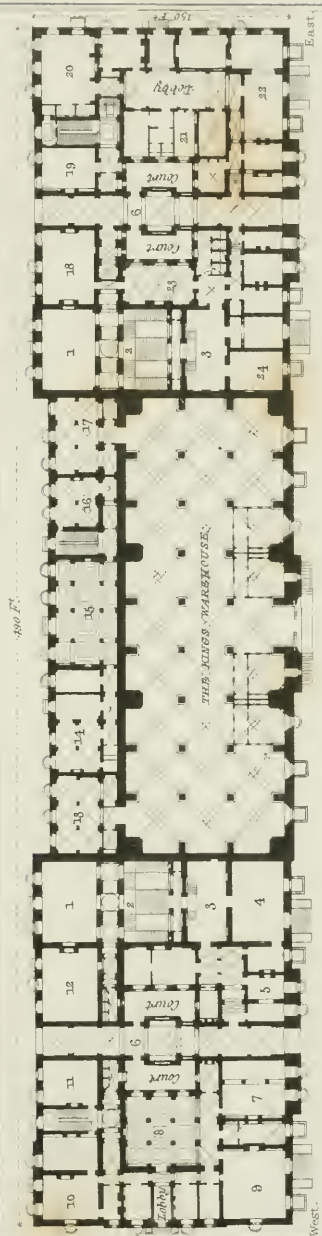
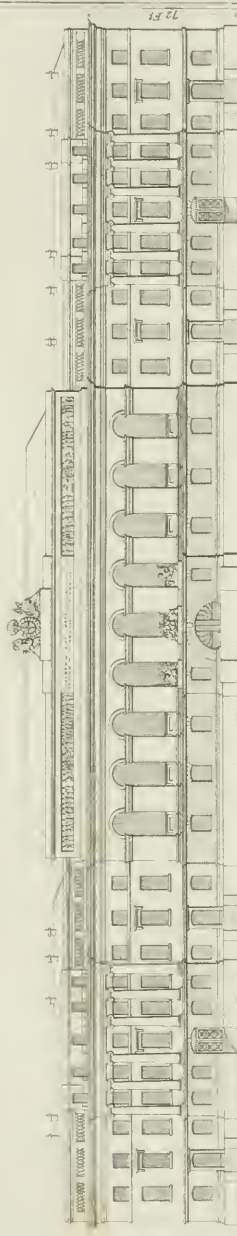
[illegible]

A. Pugin. del

G. Gladwin sculp.

London. Published April 1, 1823. by J. Taylor, High Holborn.





Plan of the Ground Floor.

Scale of Feet
0 10 20 30 40 50 60 70 80 90 100

A. Pugin drew.

David Laing Archt. 1847.

CUSTOM HOUSE, LONDON.

SOUTH OR WATER FRONT.

London. Published Aug¹ 1. 43, by J. Taylor, High Holborn.

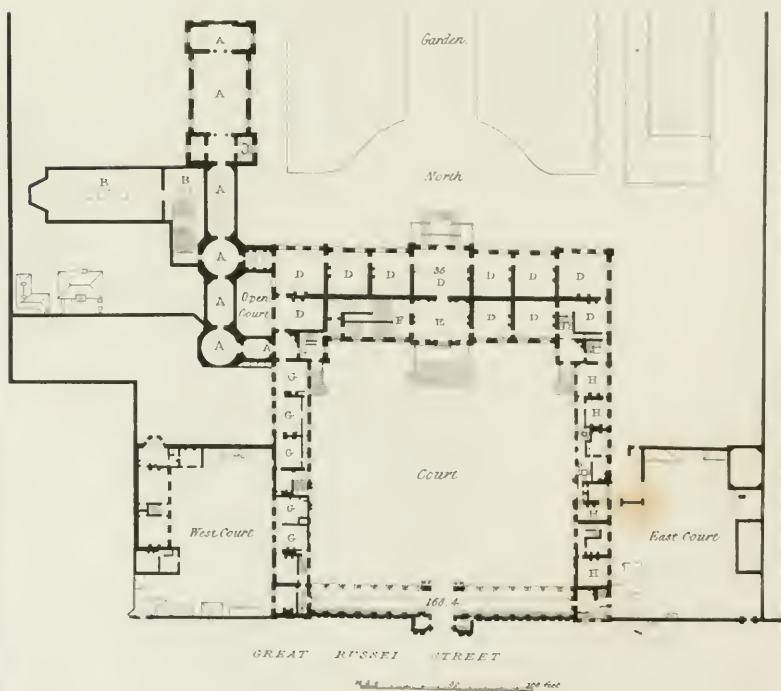
C. & J. Mathews del. J. Le Keux sculp.

Cox & Co



GARDEN FRONT

PLAN OF GROUND FLOOR



Alpugn dæ)

FOUGHT ARCHY 1670

J Ruffe sculpt^r

BRITISH MUSEUM.

London Published Aug^d 1 1823. by J. Taylor, High Holborn

AN ACCOUNT
OF
THE BRITISH MUSEUM.

MONTAGU HOUSE, now the BRITISH MUSEUM, received its original appellation from its founder, Ralph, first Duke of Montagu, who was keeper of the wardrobe to King Charles II., and ambassador to the Court of Louis XIV. It was built by Peter Puget, a native of Marseilles, about 1687.* He was sent from France by the duke for the express purpose of superintending the progress of this mansion; and he had the reputation of being one of the first architects of his time. On the same spot had been a house, which is characterised by Mr. Evelyn, in his "Diary," as a "*fine palace*, built after the French pavilion way, by Mr. (Dr. Robert) Hooke, the curator of the Royal Society." This structure, a few years subsequent to its erection, was destroyed by fire, as appears by the following extract from the work just quoted:—

"19 January 1686.—This night was burnt to the ground my Lord Montague's palace, in Bloomsbury, than which, for painting and furniture, there was nothing more glorious in England. This happened by the negli-

* Lord Orford, who has been followed by other writers, must have confounded the first mansion raised by the Duke of Montagu, with that which he afterwards built, and which is now standing; he erroneously dates the erection of Montagu House in 1678.—See *Anecdotes of Painting*, in his works, 4to. 1798, vol. iii. p. 346.

gence of a servant, airing, as they call it, some of the goods by the fire, in a moist season."

The noble founder of these mansions, having resided much in France, chose the architects and artists of that country in preference to those of his own; but neither the style of design, nor the construction of the building, reflect any credit on the persons employed. The walls, timbers, &c. are reported to be in so bad a condition, that the whole will, most likely, be taken down within a few years. The Duke made it his principal residence till the time of his death, which took place here, March 9, 1709. John, the second Duke of Montagu, with his Duchess, lived in one of the wings of Montagu House during the building of a new mansion at Whitehall, when he removed thither. The edifice under notice appears to have been afterwards untenanted till its appropriation to its present purpose as a National Museum of Antiques, Literature, and the Arts.

Sir Hans Sloane, who died in 1752, by his will, directed that his valuable library and collection of natural and artificial curiosities should be offered to government, for the use of the public, for the sum of 20,000*l.*; though they were stated to have cost him upwards of 50,000*l.* The proposal was accepted, and in the following year an act of parliament was passed, directing that a sum of money should be raised, by means of a Lottery,* for the purpose of completing the purchase, and procuring a building for the reception and display of the treasures of art, science, and literature thus acquired. It being determined to add to Sir H. Sloane's collections the Cottonian Manuscripts, and those of the Earl of Oxford, it

* The net sum thus raised amounted to 95,194*l.* 8*s.* 2*d.*

became necessary to erect, or purchase, an edifice of sufficient extent to contain the whole. Fortunately, just at this time, the two noble heiresses of the last Duke of Montagu offered to sell, on liberal terms, the mansion in Russell Street, belonging to the Montagu family. This edifice, with its gardens and appurtenances, including the space of more than seven acres of ground, was accordingly purchased by the trustees appointed under the act of parliament for the management of what has since been styled the British Museum. The house having been long unoccupied, considerable repairs were required, to render it convenient for its intended purpose. "These were immediately proceeded upon; and the proper book-cases and cabinets having been completed, and the collections removed thither, and properly distributed and arranged, the Museum at length was opened for study and public inspection, on the 15th of January, 1759."* The original cost of the building, with the money expended in making alterations and additions, and in furnishing and fitting it up, amounted to nearly 30,000*l.*, as appears from the following extract from "An Account of the Trustees of the British Museum," in the *Journals of the House of Commons*, Dec. 4, 1767:—

By Cash paid,	£.	s.	d.
For purchase of Montagu House ..	10,250	0	0
For repairs thereof	14,484	6	4
For furniture peculiar to the Museum	4,076	14	7½
For meeting-room furniture, and officers, &c.	689	0	8½
For house insurance	96	1	2
For fire engines, &c.	140	8	0
	£.29,736	10	10½

* Introduction to the "Synopsis of the Contents of the British Museum," 1817; p. vii.

† Malcolm's "Londinium Redivivum," 4to. vol. ii. p. 483.

Montagu House, when it was erected, seems to have been considered as the most sumptuous private mansion in the metropolis; and, whatever may be thought of its architectural merits at present, it was then a subject of great admiration. Lord Orford says, "What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments."*

This structure, situated on the north side of Great Russel Street, Bloomsbury, is constructed on the usual plan of the hotels of the French nobility at Paris; consisting of a series of buildings surrounding a quadrangular court. Towards the street is a high brick wall, extending on each side of the entrance, which is by an arched doorway, having above it an octangular turret, surmounted by a cupola. At each extremity of the wall is a square turret.

On the inside, a colonnade with pillars of the Ionic order extends the whole length of the front. The east and west sides of the quadrangle, connecting the colonnade with the house itself, consist of subordinate buildings for offices, &c. In the middle of both these lateral buildings, or wings, is a doorway, with Ionic pilasters on each side, and a plain pediment above.

On the north side of the square stands the principal edifice, which, like the subordinate portions, is built of brick, with stone quoins. It is one hundred and sixty-eight feet in length, and its height is fifty-seven feet to the top of the cornice. The entrance to this part of the building is by a flight of thirteen steps, leading to a plain square doorway.

The entrance hall is ornamented with pilasters of the Ionic order ranged in pairs, together with an entablature,

* Anecdotes of Painting, *ut antè*.

supporting a plain flat ceiling. In the intercolumniations are placed large busts from the antique, with wreaths of palm and laurel in basso-relievo; and others are supported by brackets. Two tall arches on the western side of the hall, with iron gates and open-work of the same material, lead to the great staircase and to the vestibule, from which is a passage to the western apartments.

The ascent from the vestibule to the first floor is by a geometrical stair-case, the walls and ceiling of which are painted in fresco.*

The first room on this floor is decorated with fluted pilasters of the Composite order, placed in pairs, with a carved entablature, and festoons of flowers extending between the capitals. On the ceiling is a painting representing the "Fall of Phaëton." The floors of this and most of the other apartments are inlaid with segments of oak, forming geometrical figures†. The next room is the saloon, whose walls have no architectural ornament, but are highly embellished with paintings; as also is the ceiling.

On the ground floor of the Museum are twelve rooms

* The pictures at the British Museum were painted by James Rousseau, Charles de la Fosse, and John Baptist Monoyer. The first of these artists, (as Lord Orford informs us,) was invited to England "by Ralph, Duke of Montagu, to adorn his new house in Bloomsbury, where he painted much, and *had the supervisal of the building, and even a hand in it.*" La Fosse, who painted two ceilings, employed James Parmentier to lay on the dead colours for him. Baptist, called by Lord Orford, "one of the greatest masters that has appeared for painting flowers," executed a great deal of work at the Duke of Montagu's house.

† These parquettèd floors of wainscot are common in French buildings of a similar date.

appropriately fitted up for the reception of the Library of Printed Books. Of this extensive collection an alphabetical catalogue was printed in the year 1787, in two volumes, folio. Great accessions have since been made to this Library ; and a much more copious catalogue, which has subsequently been published in eight large volumes, octavo, is necessarily defective, from the progressive augmentation of the stores of typographical literature constantly taking place. Besides the additions to this national repository arising from the voluntary donations of authors and others, a great number of books are obtained in consequence of the act of parliament, 54th Geo. III., which imperatively requires that the proprietors of all new publications, shall present a copy of each, of the finest paper, to the British Museum.

The apartments on the first floor contain the principal curiosities, which are exhibited to strangers, exclusive of the sculptures, &c. in the Townley and Elgin galleries. The *first room* into which visitors are introduced is filled with a miscellaneous collection of articles from all parts of the world, arranged, as nearly as possible, in geographical order. In cases around the room are placed a variety of the weapons, dresses, idols, musical instruments, and domestic utensils, of the natives of the South Sea Islands and the west coast of North America, principally brought to England by the late Captain Cook. Here are also numerous specimens of mineral ores, lavas, &c.—“ In making the selection that is here exhibited, from a large store of similar materials deposited in a less conspicuous part of the house, a preference has been given to such articles as may best serve to illustrate some local custom, art, manufacture, or point of history ; but many, even of

these, will be gradually set aside to make room for others of more intrinsic value.”*

The *second room* is at present empty; its contents having been removed into the Townley Gallery.

In the *third room* is placed the Lansdowne collection of Manuscripts. It comprehends 1352 articles, of which Lord Burleigh's State Papers occupy 118 volumes. There are 46 volumes of Sir Julius Cæsar's Papers relating to the history of the reigns of Queen Elizabeth and King James I.: 108 volumes of the Historical Collections of Dr. White Kennet: original Royal Letters, Papers, &c.

The *fourth room* contains Dr. Birch's manuscripts on History, Biography, &c.; Sir Hans Sloane's on Physic, Natural History, and Natural Philosophy; Mr. Halhed's Oriental Manuscripts; and the Topographical Collections of Mr. Hasted relating to Kent; with a few others.

The *fifth and sixth rooms* contain the Harleian Manuscripts, consisting of ancient charters, monastic leger-books, coucher-books, and a variety of articles relating to English history, genealogy, heraldry, &c. The sixth room also contains the Manuscript Collections of Thomas Rymer, author of the “*Fœdera*,” Dean Milles, Sir Joseph Banks, Sir John Hawkins, Sir William Musgrave, the Rev. William Cole, and others.

In the *seventh room* are deposited the Royal and Cottonian Libraries of Manuscripts. On a table, in a frame, protected by a glass, is an original copy of the Magna Charta; and a fac-simile engraving of it by Pine. There are also the original Articles of agreement preparatory to the signing of the Great Charter, perfect, with the seal.

The *Saloon* contains a most extensive collection of

* “Synopsis of the Contents of the British Museum,” 1808. 8vo.

mineral specimens, placed in cases ; and admirably arranged and labelled for inspection and study.

In the *ninth room* are deposited petrifications, shells, &c. among which the most remarkable is the famous fossil skeleton, found at Guadaloupe, in the West Indies.

The *tenth room* includes curiosities from the vegetable kingdom ; and zoophytes, sponges, &c.

The *eleventh room* is devoted to the reception of ornithological subjects.

The *twelfth room* contains a general and extensive collection of fishes, serpents, lizards, frogs, &c. together with many specimens of quadrupeds, of the more curious kinds, preserved in spirits.

The *Galleries of Antiquities* consist of a new suite of rooms conveniently arranged for the exhibition of statues, busts, vases, basso-relievos, &c. included in the Townley collections, with those of Sir William Hamilton and the Earl of Elgin. Here is also deposited a collection of sculptures procured by the French in Egypt, and taken from them by the British army ; which was presented to the Museum by his late Majesty. This part of the building likewise contains a very valuable cabinet of ancient and modern coins and medals ; and the extensive assemblage of choice prints and drawings, bequeathed to the Institution by the Rev. C. M. Cracherode.

Within the present century considerable additions have been made to the buildings of the British Museum. In 1804, the House of Commons voted £16,000 for building apartments for the reception of the Townley Marbles, Egyptian Antiquities, &c. An edifice, the basement of which is cased with free-stone, and the superstructure of brick, was consequently erected, from designs by Mr. George Saunders ; adjoining the principal building to the north-

west. Attached to this structure, on the west, is a temporary building raised from the designs of Mr. Smirke; in which the Elgin and Phigalian marbles are at present arranged and displayed.

The same architect is charged with the erection of a new Museum, the site of which will chiefly lie to the north of the present. The designs for this structure, which in extent and stability is intended to be adequate to the dignity and resources of our country, have received the final sanction of the Lords of the Treasury, and the Trustees of the British Museum. It will surround a quadrangular court, and occupy nearly the whole of the present gardens. The east wing, about five hundred feet in length, is commenced, and will consist of a gallery three hundred feet long, forty feet wide, and thirty high, and is intended to receive the library lately presented to the public by his present Majesty. Over this will be a suite of apartments for pictures, as Sir George Beaumont has very liberally presented his interesting and valuable collection to this Museum. Adjoining to the King's Library will be a hall, about eighty feet by seventy, to contain the manuscripts now belonging to the Museum; and to the south of this, there will be large and commodious reading-rooms.

The want of apartments for the arrangement and display of the accumulated stores of specimens in natural history, presented to the Museum, has been repeatedly lamented. The proposed structure seems therefore doubly requisite: from the necessity of providing a receptacle for the generous donation of his Majesty, and for preserving the valuable articles alluded to from injury and decay, and also to render them useful to the public.

The treasures belonging to this great national establish-

ment have been augmented, subsequent to its first institution, by various donations. His Majesty George II. presented the library of printed books, collected by his predecessors, from Henry VII. to William III. His late Majesty gave a valuable collection of pamphlets published between 1640 and 1660; a sum of money; Egyptian and other antiquities; natural and artificial curiosities; and several important literary works. Sums of money have, at different times, been voted by Parliament for purchasing Major Edwards's library; Sir W. Hamilton's collection of Greek vases; the Townley marbles; the Lansdowne manuscripts; a collection of minerals formed by the Hon. Charles Greville; the library of Francis Hargrave, Esq.; the Phigalian marbles; the Greek sculptures collected by Lord Elgin; Greek and Roman antiquities, of various kinds, belonging to the Townley family; the classical library of Dr. Charles Burney; &c. &c.

The Trustees of the institution have made many valuable acquisitions by purchase: the chief of which are Greenwood's collection of stuffed birds; Hatchett's Mineralogical Specimens; Halhed's Oriental Manuscripts; Tyssen's Saxon Coins; Dr. Bentley's Ancient Classics; Roberts's Series of English Coins; Colonel Montague's Specimens of British Zoology; &c. &c. The private benefactors to the British Museum have been very numerous. Of these we may mention Dr. Thomas Birch, who bequeathed his library, and an annual sum of 522*l.* 18*s.* New South Sea Annuities; Gustavus Brander, Esq. who gave a collection of fossils; Thomas Tyrwhitt, Esq.; Sir William Musgrave, Bart.; Rev. C. M. Cracherode; and Sir Joseph Banks, each of whom left, by will, to the Museum, valuable libraries. Donations of importance have also been added by Lord Grenville, the late Earl of Exeter, Colonel Lethuillier,

Thomas Hollis, Esq. and many other persons of rank and fortune.

This extensive Museum of Literature and the Arts is about to receive an extraordinary augmentation in consequence of the princely benefaction of the library collected by the late king, which has been presented to the public by his present Majesty; the intended building for the reception of which has been noticed before.

The whole institution is under the direction of forty-three trustees; twenty-one of whom are appointed by virtue of their offices in the Church or State; seven are nominated by the representatives of the Sloane, Cotton, Harley, and Townley families; and the remaining fifteen are elected by the preceding.

The accompanying Print represents an elevation of the north or garden front of the building, which consists of four floors or stories, one in the basement and one in the attic or roof. As shown in the *plan*, each floor is occupied by two rows, or suites of rooms, one lighted from the north and the other from the south; and each suite connected by a series of doors opening from one room to another, without any communicating passages. The buildings at the north-west angle, marked A A A in the plan, have been erected from the designs and under the superintendence of George Saunders, Esq., and are appropriated to contain and display the Townley collection of marbles, with some Egyptian antiquities;—B B, a gallery designed by R. Smirke, Esq., contains the Elgin marbles. The apartments on the east and west of the court are occupied by some of the principal officers of the establishment.

J. M. M.

AN ACCOUNT
OF
THE DIORAMA.*

THIS very ingenious display of architectural and landscape scenery having been exhibited with success at Paris, Mr. Smith, an English resident there, undertook to establish a similar exhibition in London, and Mr. Pugin was employed by him to visit France and inspect the building, in order that a new and suitable edifice should be designed, embracing all the improvements that experience and observation had suggested.

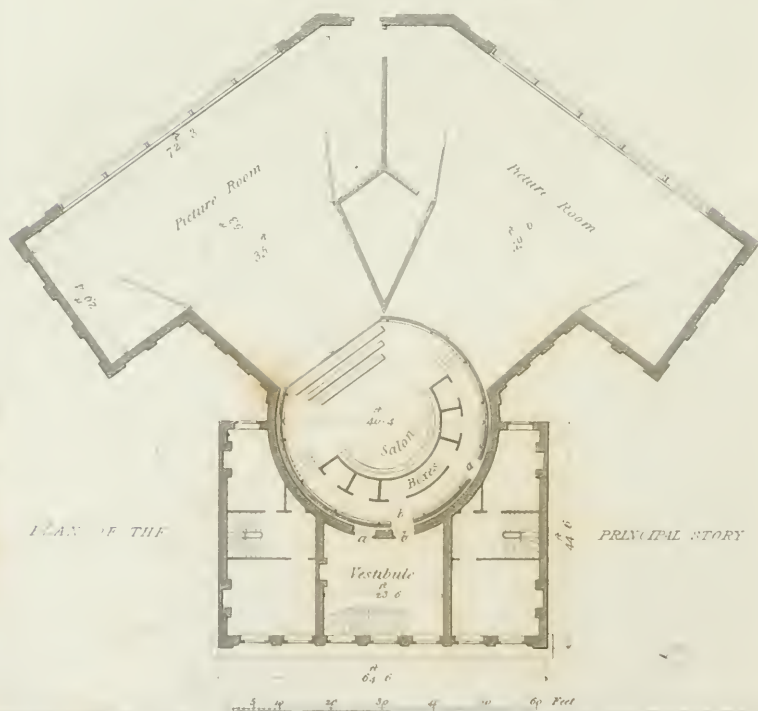
A convenient spot having been obtained in Mary-le-bone, commonly called the Regent's Park, a building was planned and erected there under the joint direction of Mr. Morgan and Mr. Pugin, and opened to the public, October the 6th, 1823; the whole having been completed in four months, at the cost of about 9,000*l.*, including two houses which are comprised within the plan, and which assist in forming the façade, and occupy frontage-ground not required for the theatre.

It may be remembered by many persons, that about forty years ago an admirable exhibition was brought before the public, and called the Eidophusikon, which delighted all its visitors, consisting of pictures painted by M. De Louthembourg, that underwent repeated changes by the operation of

* DIORAMA, perspective, transparency, from *δια*, *through*, and *ᾠραμα*, *visio*, *spectaculum*, *sight*; *ὄραω*, *video*, *I see*: — also *double sight*, from *δις*, *twice*, and the same *ᾠραμα*, *sight*.



0 10 20 30 40 Feet



R. G. 1840. 1841.

A. Pugin & J. Morgan, Architects, 1823.

G. Gladwin, 1841.

THE DIORAMA, LONDON, AND THE GREAT DIORAMA, PARIS.

London: Published by T. Agnew & Sons, 14, Abchurch Lane, High Holborn.

modified light on their transparent and semitransparent surfaces, and by the intervention of opaque and coloured material. On the same principles the Diorama is formed; but the Eidophusikon was on a small scale, and exhibited in the evening and by artificial light, whereas the present exhibition is dependent on daylight for its illumination.

The Diorama, from this circumstance, its magnitude, merit, and means of display, surpasses every preceding exhibition in representing the truths of scenic nature; but to ensure this it required the best talents of the artist and ingenuity of the machinist, both of which have been successfully afforded to its execution.*

The paintings are two in number, and each about seventy-two feet long and forty-two feet wide, executed by Messrs. Bouton and Daguerre; they are capable of being removed, so as to admit others occasionally, and to permit an interchange of subjects between the Dioramas of Paris and London. Those exhibited at present are the identical pictures that lately formed the Paris exhibition; they are placed at distances from the spectator proportioned to the angle at which he would view the objects in nature; and in the absence of means to perceive this distance, and having no connecting objects to operate as a scale towards the direction of his judgment in comparing quantities, he yields irresistibly to the magic of the painter's skill, and feels the illusion to be complete.

But it is not this successful illusion that constitutes the whole merit of the exhibition; it has further claim to applause from the changes that occur in the pictures, so decided and true to nature, that the mind is led to doubt that they are the effect of art. Thus in the architectural subject,

* The machinery was most satisfactorily executed by Mr. Topham.

the interior of Trinity Chapel, a part of Canterbury Cathedral, the whole is at one moment subdued by gloom, seeming to be caused by the intervention of a passing cloud, and so as to obscure the aisles and deep recesses of the chapel, until the place becomes awfully imposing; when, in an instant, as though the interruption had passed away, and the sun was permitted to shine through the windows in its full lustre, the Gothic architecture is beautifully illumined, the shadows projected with force and truth, and the secondary lights produced beneath the groinings of the roofs in all the delicate gradations of natural reflections, dressed in the soft tones of colour which they borrow from the pavements, and the gem-like brilliancy of the painted glass. The landscape scene—a view of the Valley of Sarnen in Switzerland—undergoes similar changes, in which the bursts of sunshine are admirably executed, and particularly in the effects produced in the sky and on the clouds, which continually seem to form new combinations of light, colour, and arrangement.

The machinery to effect all this is managed with great ease, and the changes are produced with so much certainty by the power of light on the surfaces of the pictures, that no defect occurs in the representation.

There is a striking novelty belonging to this exhibition, that surprises the spectator, if he is not previously aware of it, arising from the circumstance of his being involuntarily made to view each picture alternately, although it is evident that both are fixed. This is effected by a revolving motion given at stated intervals to the whole arena, its walls, and ceiling, by which the single opening is moved from the stage-front of one scene to that of the other; and as the motion is not very perceptible, it appears as if one stage and scene was gliding away from sight, whilst another is immediately succeeding, and offering itself for contemplation; an effect

not unaptly compared with the change of scene produced to a spectator on shipboard, when passing along the shores of a wide river.

The machinery to effect this weighs about twenty tons ; and even when crowded with persons, the whole is capable of being moved to its rotative duties by a lad twelve years of age. Of necessity, the central point of bearing is very solidly supported ; it is of squared stone-work, ten feet by ten feet, built upon piles eighteen feet long, and driven by a twelve hundred weight ram-engine. The accomplishment of this important object is highly creditable to Mr. Morgan's talents.

The ceiling of the arena, or *salon*, is of a transparent fabric, divided into compartments, and painted in colours, in imitation of the rich foliages by Raphael, at the Vatican, and embellished by Cameos, containing the portraits of the following celebrated painters : — Sir Joshua Reynolds, West, N. Poussin, Ruysdael, Rembrandt, Vernet, C. Lorraine, Berghem, L. de Vinci, Teniers, Rubens, Raphael, and Gainsborough.

The salon or theatre is lighted from the top of the building, and imparts an agreeable shade and repose, that augment the force and brilliancy of the pictures without creating an objectionable gloom.

The effect of actual identity which this exhibition conveys of the subjects it presents to the spectator, cannot fail to interest him deeply ; and should such classical scenery be brought before the public in this way, as is only to be viewed in nature by the labour and great expense of travel to obtain it, there is little doubt but the Diorama will experience a very durable patronage.

The elevation of the building is designed by Mr. Nash, and bounds a portion of an area, to be called Park Square :

it is of the Ionic order, the basement embellished with columns and pilasters, &c., the centre of which is the approach to the theatre.

REFERENCES TO THE PLAN.

a and *b*, in the vestibule, represent the doorways in the wall of the theatre; and *b a*, in the *salon*, indicate others in its rotative enclosure. When the stage aperture is presented to the picture situated on the left of the spectator, the doors *b b* are opposite to each other, as shown in the plan; and when the machinery has turned back to the stage-opening of the picture to the right, the doorways *a a* become in contact in their turns.

I. B. P.

As the stranger to the Diorama may reasonably expect from the present work the most ample information on a subject of novelty and publicity, I am induced to add a few descriptive remarks to the preceding article. The annexed plan shows that the building consists of a vestibule and two lateral houses, facing a circular part of the edifice, which may be regarded as the audience-room of the theatre, and is occupied by boxes and an open area for spectators. The sides of this circular part are painted and adorned with festooned draperies; and the top is covered with a transparent painting, divided into many compartments, and charged with medallion likenesses of several eminent artists. Over this semitransparent ceiling, or inner roof, rises a conical roof, nearly half of which is glazed. As shown in the plan, the circular part consists of a wall, two-thirds of a circle, with two small doorways and two large openings to the

compartments of the scenic theatre. Immediately within this wall, but detached from it, is another wall, rising from the floor to the inner ceiling, and which, with the floor, revolves on a pivot, beneath. A large square opening, about one-fifth of the circle, like the proscenium of a theatre, allows the audience to view the scenes or pictures stationed in the two picture-rooms. Two large paintings, placed in these, are lighted by windows behind, (consequently they are transparent,) and by sky-lights in the roof, which admit the light on the fronts or faces of the pictures. By the aid of transparent and opaque curtains before the windows, various effects of sky lights and light, shadow, and gradation of colour, are produced; and many others may be designed and executed. Without hinting any thing detrimental to the present bold and ingenious premises and exhibition, I cannot forget the scientific, varied, and very powerful effects, and skilful pictures, which Loutherbourg produced in his Eidophusikon. These were — a Calm — a Moonlight — a Sunset — a Storm at Sea, progressively growing from a gentle breeze to a destructive and overwhelming tempest, accompanied by mimic lightning, rain, thunder, and wind: also, the Fire of London, &c. &c. This artist's theatre and scenes were, however, small in comparison to those of the Diorama, and the exhibition was by night. — See a very interesting account of the Eidophusikon, in "Wine and Walnuts."

The principal dimensions of the building are given in the annexed plan.

J. BRITTON.

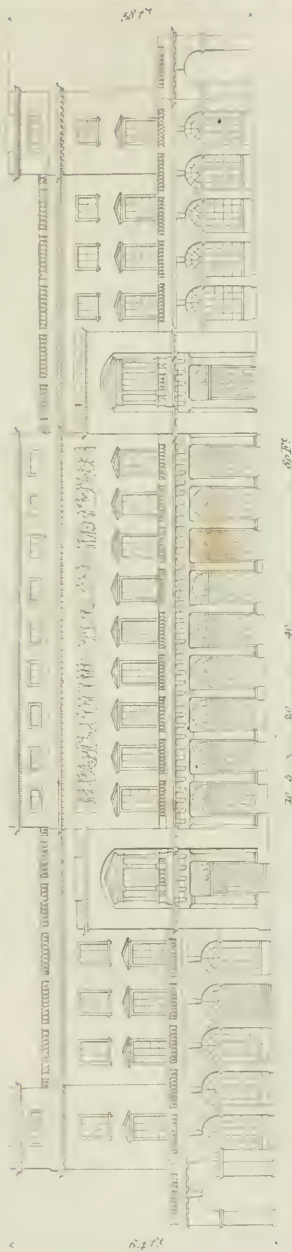
Nov. 6, 1823.

AN ACCOUNT
OF THE
KING'S THEATRE, HAYMARKET,
BY J. B. PAPWORTH, ARCHITECT.

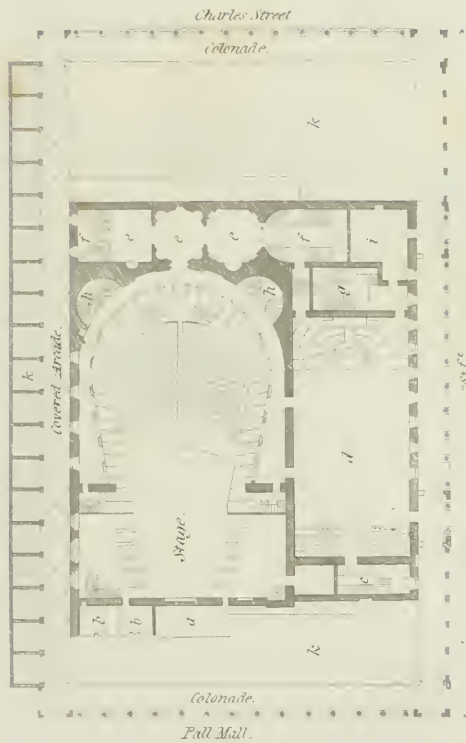
IT was not until the beginning of the last century that Italian music had obtained so high an estimation in England as to receive decided encouragement; and even then it was inadequate to the means of providing for its support on a scale at all worthy of the country: for although its merits were acknowledged by a few, yet the science of music was not, at that time, sufficiently understood by the public to ensure its patronage; and after the experiment made, by erecting this theatre, and introducing Italian singers, at the suggestion and by the influence of Sir John Vanbrugh, the Architect, who zealously employed his interest and fortune towards the advancement of the Opera, it was in a few years found necessary to support the already embarrassed project by a large subscription, and which eventually received the royal patronage and that of the chief nobility.

The first Opera-House in England was built on the site of the present edifice, by Sir John Vanbrugh, in 1704, and opened to the public in the April of the following year, and then called the Queen's Theatre.

Musical pieces in English, with the occasional introduction of some Italian singers, and the regular drama, became the usual entertainments; and in this way, chiefly under the management of Sir John and Congreve, the speculation



20 40 60 80 100 120 140 160 180 200 220 240 260 280 300 320 340 360 380 400 420 440 460 480 500 520 540 560 580 600 620 640 660 680 700 720 740 760 780 800 820 840 860 880 900 920 940 960 980 1000



- a Green room.
- b.b. Dressing rooms
- c. Staircase to the concert room.
- d. concert room.
- e. Grand saloon.

20 40 60 80 100 120 140 160 180 200 220 240 260 280 300 320 340 360 380 400 420 440 460 480 500 520 540 560 580 600 620 640 660 680 700 720 740 760 780 800 820 840 860 880 900 920 940 960 980 1000

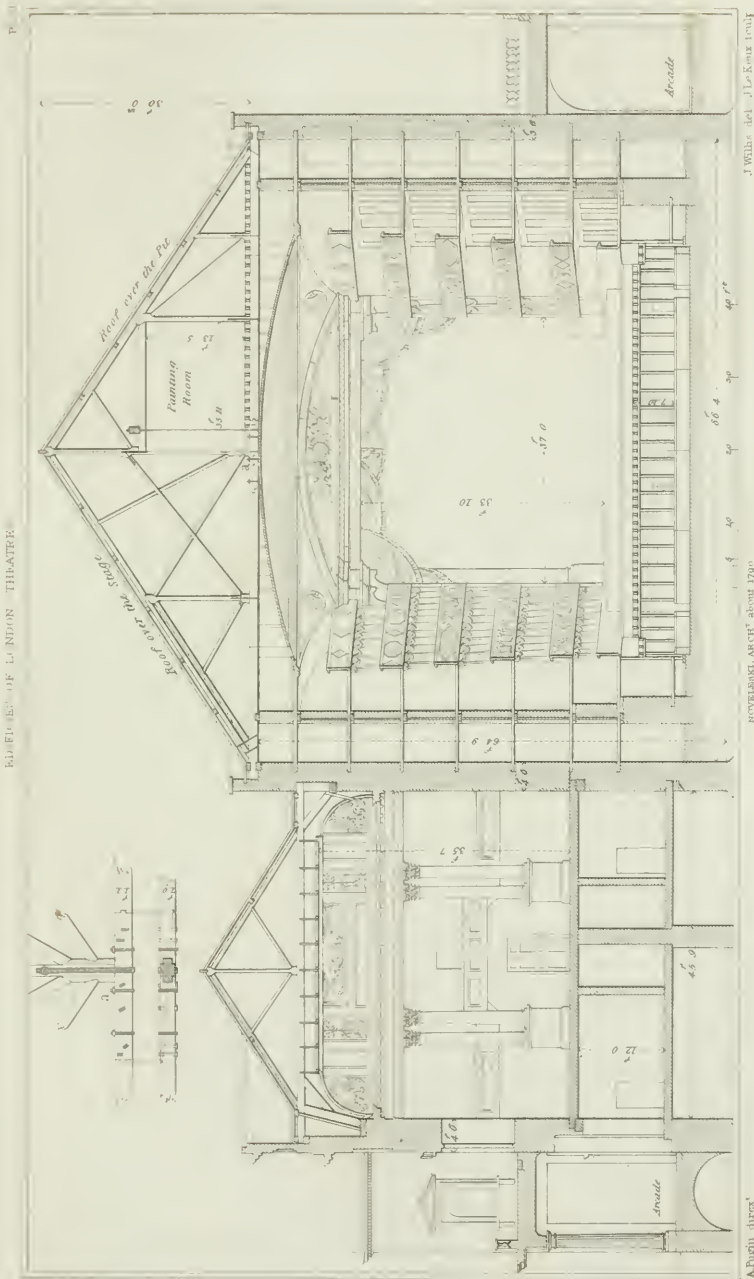
A. Pugin del.

- f. Principal staircase to back.
- g. Staircase to gallery.
- h.h. Staircase to boxes.
- i. Musician's room.
- k. Shops.

John Nash & J. Johnson Arch. & Eng.

1851

Printed and Published by J. H. & J. W. Groom, 15, Abchurch Lane, London, E.C.



A Right View

ROVELLS' ARCHT^s about 1790

J. Wilks del. J. Le Keux sculp

KING'S THEATRE, HAY MARKET
TRANSVERSE SECTION, SHEWING THE CONCERT ROOM

London, Published Aug 1823 by J Taylor, High Holborn

One 1/2d

proceeded heavily, and with precarious success; and it was not until the year 1720, that the Opera assumed the promise of form and stability; at which time His Majesty George I. countenanced the subscription of 50,000*l.* by a liberal contribution, and which cheering example was followed by the court.

As the science of music became better understood, it was the more admired and proportionately encouraged; and as the jealousies and opposition made by conflicting interests subsided, the Italian Opera became established in England, and the edifice itself profited by its success.

From this time the theatre submitted to various and repeated changes, under the direction of its architects, as improved knowledge, or the preponderance of fashion, made it needful or politic to venture upon them, until the whole was re-arranged by Robert Adam, the Architect: the changes were not, however, the most judicious, and the house again underwent considerable alteration by M. Novosielski, whose qualifications were considered to be ample from his intimate acquaintance with the economy of the stage.

In the year 1789, the edifice was accidentally burnt to the ground, and in the following year the foundations were laid for a new building, from designs also by M. Novosielski, who, taking advantage of the space now cleared for his exertions, increased the area of the house, which heretofore had been too narrow and incommodious, and adopted for its internal shape the horseshoe form, at that time a novelty in British theatres, but practised by the Italians in their edifices.

Since that time the changes in the interior have not been considerable, and the plan represents the body of the house very nearly as left by M. Novosielski. He obtained some approbation in building this theatre, from the circum-

stance of its form and suitableness to the conveyance of sound; but was censured for advancing the stage so far into the arena, or pit, by which several of the boxes are thrown into the rear of the spot usually occupied by the chief performers. Certainly much of the praise was intimately dependent on the very cause by which the censure was incurred: in fact, the building is so deep that it was found necessary to sacrifice a part, to benefit the more valuable and available portion of the house.

So much as belongs to the internal of the theatre and its enclosing walls, as before stated, was erected by M. Novosielski; — not so the outside: that is almost altogether a late erection, for his design was never carried into full effect; and fortunately so perhaps, for the portion that was erected failed of producing an appearance commensurate with its intention and its cost. But it must be understood that the Opera-House was enveloped with other buildings, and that a limited façade only appeared towards the Hay-market, and over which alone the Architect then had control. His design was in the Italian style of architecture, consisting of a basement, the proportions of which are yet preserved, and a superstructure of the Roman Doric order, finished with a balustrade. As the order was very deficient in height, the parts were small and ineffective; and after the lapse of some years, the proprietors adopted an entirely new design, except as related to the rustic basement, which underwent no change. This alteration was also begun, but soon arrested in its progress, and portions of both continued until lately to disgrace the establishment and the country.

In making the vast improvements in 1820, under the control of the New-Street Commissioners, and according to designs and arrangements made by Mr. Nash, the external of the Opera-House underwent a very important change.

By continuing Charles Street across Regent Street into the Haymarket, a spot before occupied by old dwelling-houses, it afforded the opportunity of treating the whole mass, insulated by that circumstance, as one entire building; accordingly the plan was so arranged and executed, as shown in the annexed engravings.

In viewing these edifices, therefore, it should be remembered that the design embraces the double object of making an imposing whole, and of accommodating a large portion of it to street and private dwellings; for without this arrangement the Opera-House would yet have exhibited an abridged elevation toward the Haymarket only, unaided by its contiguous buildings, whereas it now appears to occupy the entire area, surrounded by the Haymarket, Pall-Mall, Charles Street, and the western arcade.

This necessarily prevented the introduction of larger and more imposing features in the architectural decoration: the object of seeming unity has therefore been obtained by arcades and colonnades, which are made to surround the whole. By these means the spectator is scarcely permitted to doubt the singleness of its appropriation, beyond the disposal of some spare rooms beneath, for the accommodation of respectable trades.

As at this spot the Haymarket declivity forms a slope nearly six feet high on the base line of the building, it presented a difficulty to the Architects, which they have ingeniously overcome by employing arcades at the extremes of the centre building, which admit an easy alteration in their proportions, and the opportunity of breaking the level of the cornices.

The Roman Doric order is adopted by Messrs. Nash and G. Repton as the architectural embellishment of the building, and the columns are executed in cast iron; each being the

result of a single casting. The entablature is of Bath stone, and the body of the building of brick, covered with Roman cement stucco.

The basso-relievo of the centre, executed by Mr. Bubb, is of lithargolite, or artificial stone, and represents the progress of music, from the earliest attention to sound, through the stages of examination and improvement, to its ultimate perfection in the present day. Into the groups, dancing is interwoven, as associated with its advancement from the rudest ages to the extraordinary accomplishments of the *Ballet*. Apollo and the Muses occupy the middle of the subject.

The following are the respective proportions of the Theatre at Milan; of the Théâtre Italien, at Paris; and of the King's Theatre, at the time of its erection in 1790 :—

	MILAN. Feet.	PARIS. Feet.	LONDON. Feet.
Length from the curtain to the back of boxes	94	78	102
Width from the back of boxes	78	52	75
Projection of stage from the curtain	17	15	24
Projection of the proscenium	9	9	none
Width of the curtain.....	42	40	40
Height of the theatre from floor to ceil- ing at the highest part over the pit. .. }	70	51	56

From this comparison it will be seen that the interior of the Italian Opera-House in London was larger than those of Paris and of Milan, at the time of its erection; and when it has undergone the improvements now in contemplation, there is little doubt but it will successfully vie with the most splendid in Europe.

The ground-landlord of the Opera-House, at the time of the proposed and last improvements, was the late Thomas Holloway, Esq., of Chancery Lane; and upon his renewing

with the commissioners of the crown property, they granted him the additional proprietary of the ground towards Pall-Mall, Charles Street, and Market Lane, then a dirty avenue, but now the Arcade. This was granted by the commissioners, on the express condition, that the building should be finished so as to form an imposing feature in the metropolis; and that the public should be accommodated to the utmost extent in the new arrangements, and should be convenienced by a covered way round the whole building. To effect all these improvements, Mr. Holloway employed the united talents of Mr. Nash and Mr. G. Repton, the Architects, whose professional practice was at that time occasionally united.

Mr. Holloway died soon after the improvements were begun, but they were continued by his executors at the expense of about 50,000*l.*—The property has descended to his grandson, who is a minor.

The plate which exhibits the east front of the theatre also represents its plan, shows the portions of ground occupied by private dwellings, and contains an index explanatory of the apartments on the level of the principal floor. The body of the theatre is fitted up with six tiers of boxes, that gradually recede from each other to admit a free progress to sound; their fronts are flat and painted, and placed near to each other, that it may meet with as little interruption as possible from projecting ornament and the recesses of the boxes. The whole theatre is lined with thin wood, as being best suited to conducting of sound, and the lengths of the pieces are preserved as long as possible: indeed, at the time of its erection, these points were particularly attended to, and many experiments were made at various times, at, and soon after the last erection by Novosielski, in attempts to improve the

house for that purpose ; and particularly in the orchestra, the whole floor of which was at one time suspended entirely by strong framings prepared on purpose at the sides ; in the expectation that the effects of its freedom might add to the power or melody of the instrumental assemblage. That it did not succeed may be inferred from its abandonment ; but these experiments, and the suitableness of the house for the conveyance of sound, have afforded useful practical hints for the fitting up of later theatres, and advancing the knowledge of a science now more generally understood.

Great care was taken to avoid projections on the surface of the ceiling, as on every other part, and they were consequently decorated entirely by paintings in distemper.

The Concert-Room is situated on a level with the principal boxes, and communicates with the corridor around them : it is fitted up with great attention to its object, both as a concert-room, and as an occasional accessory to the theatre.

The principal entrances are beneath the colonnade in the west front, and the chair entrance, formerly so called, beneath the westward arcade ; but the corridors, halls, and staircases, have undergone considerable alterations since the erection of the building. The staircase to the gallery was then circular on the plan, and consisted of double spiral flights of steps, one of which conducted to the lowermost part of the gallery, and the other to the top of it ; so that of two persons separating, and mounting the different staircases, one would find himself near the front seats, whilst the other, having many more steps to ascend, would arrive quite at the rear of the gallery. This was attended with great inconvenience, in consequence of the preference soon given to the shorter flight, and by which that approach

to the gallery became crowded, and the access at the entrance of it obstructed by the persons who had taken seats.

The roof over the pit is constructed on very simple principles, and contains spacious rooms for painting the scenery; and there exists a space between them and the boarded ceiling, that is considered highly beneficial to both the vocal and instrumental performances of the theatre.

The scarfing of the tie-beams, and the insertion of the braces to the kingposts over the stage, are represented at an increased scale.

AN ACCOUNT
OF
UXBRIDGE HOUSE, BURLINGTON GARDENS,

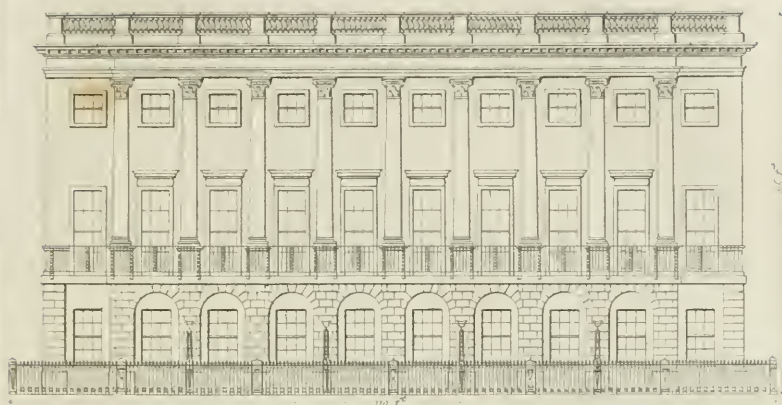
By J. B. PAPWORTH, ARCHITECT.

THIS mansion, the town residence of the Marquis of Anglesea, was erected by the late Earl of Uxbridge, on the site of an ancient building once celebrated as Queensbery House, in which our poet Gay, for many years, enjoyed the distinguished patronage of the Duke and Duchess of Queensbery, and which, indeed, was the rendezvous of the most enlightened personages of the time.

In Morden and Lea's large map of London, published in the reign of William and Mary, the old mansion is marked as being occupied by Lady Herbert, and as overlooking the gardens of Burlington House, of Sir Thomas Clarges, and of Lady Stanhope, from the opposite side of the street. At a later period the two latter properties became united, and a new mansion was erected in their place, called Melburn House. This was afterwards exchanged with His Royal Highness the Duke of York for his residence at Whitehall. The same building has since been converted into the Albany Hotel,* and the gardens being wholly occupied by ranges of chambers, they have necessarily abridged the agreeable prospects from Uxbridge House.

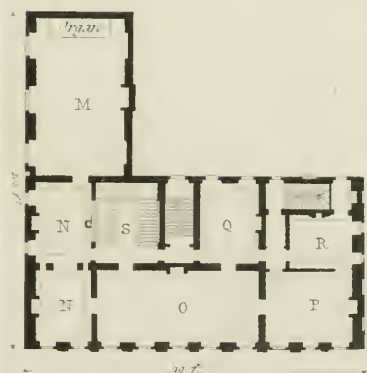
* It was called York House, and afterwards Albany, in compliment to His Royal Highness.

SOUTH FRONT

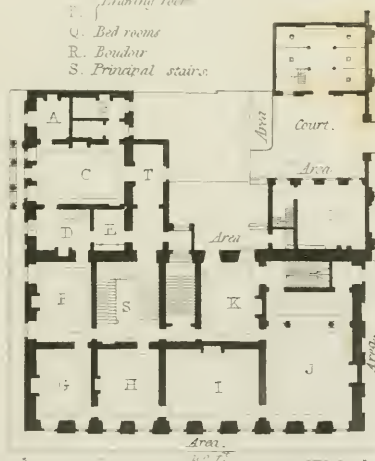


- A. Porters Lodge.
 B. Room at the Chambers.
 C. Entrance Hall.
 D. Path.
 E. Bed rooms.
 F. Bed room.
 G. Bed room.
 H. Bed room.
 I. Bed room.
 J. Bed room.
 K. Bed room.
 L. Bed room.
 M. Bed room.
 N. Bed room.
 O. Bed room.
 P. Bed room.
 Q. Bed room.
 R. Bed room.
 S. Bed room.

- J. Dining room.
 K. Secretary's room.
 L. Laundry.
 M. Music room.
 N. Anti room.
 O. Drawing room.
 P. Bed room.
 Q. Bed room.
 R. Boudoir.
 S. Principal stairs.



FIRST STORY



GROUND STORY

On an inspection of the plans of this building, it will be evident that some particular and favourite object governed the arrangement of the whole design, in addition to the momentous one of aspect, and the advantage of view, which the spot afforded to the southward over the Burlington and Melburn Gardens. This arose from his Lordship's highly cultivated taste for music; and the object was to afford the means of its enjoyment, and to provide for the accommodation of his friends, who participated with him in a love of this elegant and scientific amusement, but without trespassing too much upon the family apartments.

The Architect's attention to this point is not only evident throughout the plan, but also that it tended to confine the architectural embellishments almost exclusively to the south elevation, converting that into a mere *façade* — an error into which the architecture of the metropolis had fallen, but which cannot be too severely censured. Uxbridge House, therefore, like all insulated houses so circumstanced, appears to be an unfinished one, caused either by the consideration of expense, or the unwillingness of the Architect to encounter the difficulties of adjusting the external proportions and embellishments, to the disposition of his plans — difficulties that were certainly great in this instance, but not superior to the power of the Architect to contend with and to overcome; and which being neglected, the spectator views this otherwise admirable mansion with a feeling that it is less dignified than it might have been, and he leaves it with the regret that it has not been carried so far as to become altogether a fine example of art, when so much was done towards it, and so excellent an opportunity afforded by its magnitude and situation.

The façade exhibits the fact of the Architect's endeavour to accommodate a greater number of windows than the

length of the building would properly admit, for the parts are all narrower than just proportion requires; and pedestals are resorted to in aid of the pilaster's length, whose height would otherwise have required much greater width, and consequently more ample piers, in the rusticated basement by which the order is supported. It was, possibly, on this account also, that the modern practice of placing an aperture in the centre of all elevations gave way to the pilaster that now occupies its place: it might, however, have been the result either of his judgment or his research, as it was invariably the judicious practice of the ancients, in their temples, to place the pillars of their lateral intercolumniations in odd numbers; for, wishing to give a peculiar dignity to the portico, they carefully prevented the peristyle from demonstrating a centre, thereby preventing, in part, a conflict with the importance of the entrance, in which a centre was assiduously marked by its intercolumniations, its pediments, and its portals.

Notwithstanding its architectural merits might have been greater, yet this is a noble mansion, and, as an example of good building, in great repute. The apartments are spacious and well-proportioned, and the music-room and anti-rooms in due accordance with the original intention. The south elevation is of the Composite order, consisting of nine pilasters, supported by a rustic arched basement, and executed in Portland stone. The remainder of the building is of brick work, with stone cornices and accompaniments.

The building was designed by Mr. Vardy, who was assisted in the disposition of the south front by the late Mr. Joseph Benomi, the Architect.

REMARKS ON ENGLISH VILLAS,

WITH A DESCRIPTION OF MR. BURTON'S VILLA, MARY-LE-BONNE PARK.

BY JOHN B. PAPWORTH, ARCHITECT.

THE desire to congregate about him in his dwelling and domain all the means of domestic comfort, is a prominent feature in the character of an Englishman; and he there lays up his chief resources against the cares of life. His home is the depository of his most interesting pleasures, the anticipated enjoyment of which gives energy to his mind, and cheers his exertion towards the accomplishment of his undertakings: he eagerly embraces its pleasures and repose during the intervals which he can spare for recreation, and flies to it as a welcome retreat from bustle and the toils of life, when desirous and prepared to transfer them to more youthful energies. Thus the suitableness of his dwelling becomes, as it were, the measure of the Englishman's enjoyments, and he usually prefers rather to abridge the appearances of show and splendour than yield any thing of these means of domestic pleasure and social accommodation, and which he enjoys under the general, and, to him, sacred appellation of "his fireside." Every thing, therefore, that can add to the fulfilment of this object is cultivated, and the result is, that the English villa has become an universal pattern for such buildings, in which simple elegance and usefulness are intended to be combined.

As may be well imagined, the varieties of form and plan in the English villa are nearly as numerous as the persons that have erected them; but there are general features and principles that belong to the design, its embellishments, and accommodation, which are necessary to its perfection: amongst these are its insulated form, its garden-like domain, and external offices for stables and domestic economy.

The villa is contradistinguished from the mansion, and from the ornamental cottage, by its size, as well as by its accommodation; being a mean between the moderate pretensions of the one, and the stately magnificence of the other. It is usually designed according to the principles of Italian architecture, whence it derives its name; but we have ceased to imitate some of the peculiarities of the fine examples of Palladio, and which were common to our villas half a century ago, in consequence of the changes which have occurred in the habits and manners of English society, and particularly from the interest that is taken now in floriculture, and all the beauties of the garden. Imitating the Palladian villa, the chief apartments were formerly raised upon a basement separating them from the terraces and gardens, into which flights of numerous steps were the only, at the same time the stately and dreaded means of approach, unless interior staircases were formed to the basement, and which were objectionable, as they were gloomy, or connected with the offices; so that the gardens were rarely visited but at stated periods of the day, and then attended with all the preparations for an excursion of some distance. This practice is now wholly abandoned in our villas, and the principal floor is brought so near to the level of the lawn, that it has taken place of paved terraces and gravel walks, and its verdure and decorations have become

almost a continuation of the furniture of the morning and drawing-rooms, and in summer vies with them in hourly occupation.

The benefits that social intercourse, and manners in general, have received from the prominent station that females hold in society, have greatly influenced and improved the arrangement of our buildings. The drawing-room, library, music-room, the conservatory, and the billiard-room, are now disposed *en suite*, and which, but a short time ago, were separated accordingly as they were deemed appropriate to manly or to feminine occupation; but now, by means of large and central folding doors, these are so blended as to form occasionally one large apartment, embracing all the objects of study and amusement they individually possess, and they are now without that separation from female participation that robs society of its best and greatest charm. The drawing room and study make part of the principal floor, so that the chambers merely, are placed above them, by which means the villa extends over a large spot of ground, but is no more than two stories in its elevation.

The disposition of the domestic offices is a first point of consideration in the villa, and the placing of them is greatly dependent on the situation, the views, and means of drainage; and as it is a leading feature that the principal floor shall be nearly on the level of the lawn, it becomes necessary that the offices shall be a portion of the ground floor in the house itself, be placed under the ground floor, or be seated on one side of the building, as an adjunct to it.

The villa that has its offices blended with the chief rooms on the level of the ground floor, is more costly in proportion to its accommodation than either of the other styles, because some of the small apartments will be unnecessarily high, unless a mezzanine, or middle story, be made above

them, which not only produces further expense, but creates much difficulty in the arrangement of the exterior design, when the windows of these several heights of rooms have to be adjusted; besides, the building usually assumes a magnitude exceeding that which belongs to the character of the villa, and it is liable to objection on account of the offence and inconvenience frequently arising from the near connexion of the best apartments with those devoted to domestic purposes.

The villa that is so designed as to have the offices beneath the surface of the ground, and under the living rooms, appears to the view of a much less size than its real dimensions have claim to; and upon a near inspection it will be found that its principal floor will rarely command views from its windows on more than two of its aspects, the other two being afforded to the means of giving light to the underground story, because the best rooms would be incommoded by the noise and steam of the offices, if their windows were to open immediately above those of the basement.

This description of villa is built on the general line of surface ground, (unless sufficient means of drainage be at hand to admit excavations,) and an artificial mound raised around it to create a new surface, from which it appears to arise; and in doing this, care is taken to conceal, as much as possible, the interferences of art by which it is effected; and it is needful to have passages, open or covered, all round the building, to prevent the percolation of moisture, and shield it from the damps that would otherwise injure the premises. The kitchens being in the basements of such villas are rarely of sufficient height, and the servants are immured underground, as it were, unless much of the garden is sacrificed to create spacious areas before the windows.

When the villa is so composed that the chief apartments only are contained within its regular design, and upon the same level the offices are made to join it at one side or in the rear—all the objections offered to the other arrangements are avoided. Three unobstructed aspects are reserved to the apartments, and the domestic portion has ample space for every accommodation without subjecting the dwelling to offences; and being “planted out,” or nearly so, these adjunct buildings (for they may be made in any way appropriate to their uses) seem to be merely needful attendants on, and offering their services to, the principal building.

MR. BURTON'S Villa, the consideration of which occasioned these remarks, consists of three distinct stories. The basement is employed for the offices, and placed beneath the levels of the lawns, toward the entrance front and the garden. Areas on the flanks are formed to accommodate them, and which are concealed by plantations.

The plan of the principal floor exhibits the modern arrangement of apartments: the hall and corridor are so disposed that no useless loss of space occurs by excess of passage room; and they are of such suitable form and proportion, as, by comparison, to benefit the apartments, and allow them their full effect on being entered. At all times these are greatly dependent on the approaches, in point of magnitude, colour, and general display: they are therefore necessarily considered subordinate to the chief apartments, and designed accordingly.

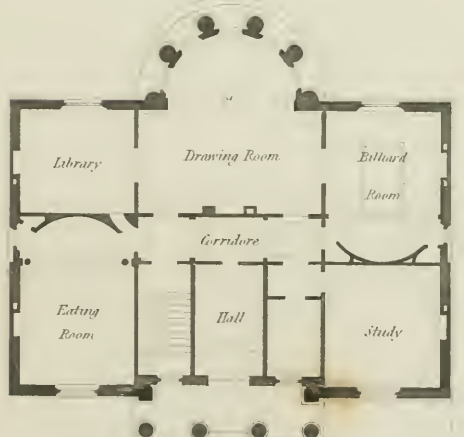
The drawing-room, library, and billiard-room, are connected by folding doors, so as occasionally to become one large apartment. The eating-room is separate, and conveniently seated near the staircase, for the ready attendance

of servants; and the study is placed in a situation removed from the corridor of general communication, and in a retirement suited to its occupation.

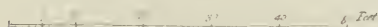
The entrance front is embellished by a portico of the Ionic order, which affords shelter to the doorway, and gives by its projection sufficient space for the shrubbery plantation on each side that disguises the means of accommodation for the offices, and the steps and entrances to them. In the centre of the garden front, the bay of the drawing-room allows the opportunity of embellishing it as a rotunda, by pillars of the Ionic order, and its proper entablature, surmounted by an attic and dome.



den den Front



Principal story



AN ACCOUNT
OF
THE PARISH CHURCH OF ST. MARY WOOLNOTH.

BY JOSEPH GWILT, ARCHITECT.

THE Gothic, not less than its preceding and succeeding Italian styles, as applied to Church Architecture, may (however such a proposition will doubtless startle our modern church architects) not inappropriately be termed the *Christian style*, in contradistinction to that style which it is the reigning fashion of the day to extol; and which, were not the fear of interdiction before my eyes, I perhaps might be induced to call the *Pagan style*, though by its admirers it is facetiously called Grecian:—as though Greek columns and entablatures, rigorously copied from ancient examples, should thence entitle the buildings in which they appear to be distinguished by such an honourable appellation, not forgetting the *κατ' ἐξοχὴν* accompaniment of a light pierced steeple, and perhaps a spire, over a Greek Doric of five or six diameters in height. The Italian and Gothic styles, from an association of ideas, originating in their early adaptation to the purposes of Christian worship, not to mention the convenience they afford (without the appearance of obstruction) for the reception of a great multitude, are eminently entitled to better treatment than they receive at the hands of our Church Commissioners; they would be found ductile in composition and arrangement, and

would in after ages reflect greater credit on the very worthy body just named, on account of the picturesque forms and masses with which they abound, than the conventicle-like, heavy, heterogeneous productions that are daily springing up.

Of the Italian style an exquisite example is presented in the Church of St. Mary Woolnoth, whose interior, in some respects, is unrivalled by most of those by Sir Christopher Wren himself, the master and instructor of its architect. A Church on this site is of an ancient foundation, since records have been quoted, by which we learn, that as early as 1355, one John de Norton was rector; but the reason for its carrying the name of our lady of Woolnoth, Stowe confessed he had "not yet learned." Some have said its name was derived from its proximity to the ancient woolbeam which stood hard by in Stock's Market, (a site now occupied by the Mansion House and its abutting streets), on a cemetery attached to St. Mary Woolchurch (called Woolchurch Haw), not rebuilt after the fire of 1666, on account of the parish being united to that of St. Mary Woolnoth, and that it obtained its name from being *wool-neagh*, or *nigh*: but it may, with perhaps more probability and with better approximation to the present orthography, be derived by the mere transposition of a single letter from the words *Pul-noht*, or *wool-nought*, as distinguishing this (for the churches were very near each other) from that in whose cemetery the woolbeam was actually placed.

It has been mentioned above, that there existed a church on this spot in 1355. This was rebuilt about 1496, and lasted, it appears, till 1620, when it was again either restored or made anew. The latter was the church damaged by the dreadful conflagration of 1666, and restored in

1677.* The part of it which chiefly suffered was the Lombard Street front, which was rebuilt with a Tuscan order and appropriate accompaniments, the *Gothic interior*, &c. remaining unchanged. The present Church was commenced in 1716, and completed by 1719. In digging for the foundations, specimens of Roman pottery, the tusks and bones of animals, and other pieces of antiquity, were discovered at a depth of from fifteen to twenty-two feet below the surface of the ground; as also a well, which still continues to furnish a supply of pure wholesome water to the neighbourhood.

This Church cannot, in any situation, be seen to advantage. The street is narrow in which it stands, and it is moreover so hemmed in by the surrounding buildings, that its general effect is entirely ruined. The whole edifice is of stone. On the north side, the elevation, which, from its aspect, required a bold outline and prominent features to compensate for the want of light and shade to which it is never subjected, is composed with three large semicircular rusticated niches, each standing on a lofty rusticated pedestal, relieved with blank recesses which are repeated in the intervals below between the niches. Under the whole is a second or basement story, with openings corresponding to those above. The niches are decorated in their recesses with an Ionic

* “*St. Mary Woolnoth Church*, situated on the south side of *Lombard Street*, was repaired in 1677. The sides, the roof, and part of the ends, having been damaged by the *great fire*: the steeple was old, and wanted rebuilding, which, together with the whole church, is now very substantially performed by the ingenious and skilful architect, *Mr. Nicholas Hawksmoor*, who formerly was, and continued for many years, a domestic clerk to the *surveyor*, and was afterwards employed under him in the *royal and other public works*.”—*Parentalia*, p. 315. Hawksmoor was born in 1666, and died in March, 1736.—*Chalmers' Biog. Dict.*—HAWKSMOOR.

order on a pedestal of its own, the top of whose entablature is level with the springing of each niche head, and runs through on each side so as to form an impost. This front is crowned with a block cornice, which reigns throughout the building; and the central part of the north front is surmounted by a balustrade. The façade is extremely picturesque, and though far from being in good taste, is well adapted to the peculiar circumstances of the aspect and situation.

The entrance is at the west end, through and at the sides of the tower, from Sherborn Lane, under lofty rusticated arches. The tower is oblong on the plan, rusticated to the level of the cornice, above which is an unbroken pedestal for the support of six composite columns in the east and west elevations, and of two on the north and south sides: from this order rise two low towers, pierced with semicircular headed openings, and surmounted with balustrades. The south front is pierced with four semicircular headed windows in the upper story, and with small square ones below: for the remaining, or western aperture, a blank is substituted.

The plan of the interior is nearly a square with its north-west and south-west angles truncated for the introduction of stairs. The principal lines seem to be obtained by an inscribed square, whose sides are equal to two-thirds of the internal width, the remaining sixth on each side being assigned for the intercolumniation of the columns and pilasters on the external walls. The columns, twelve in number, are all set within the sides of the inscribed square, and are coupled at the angles, at intercolumniations of one diameter. They are of the Corinthian order, fluted, and carry an enriched entablature one-fourth of their height. The square space which they thus enclose continues above

in a claiirstory, pierced on each side by a semicircular window, whose diameter is equal to one of the wide intercolumniations below. The height of this, including its entablature, being half that of the lower order, with its pedestal, thus makes the total height of the central part of the Church equal to its extreme width. The sesquilateral proportion is thus preserved in section as well as in plan. Though this may not perhaps be the place for any observations of this kind for the use of the architectural student, the writer cannot refrain from observing, that the harmony which reigns throughout the interiors of Sir Christopher Wren's churches, and in them produces such enchanting effects, is, in his opinion, mainly attributable to the harmonical relation of the leading parts to each other, as well in plan as in section and elevation.

The east end of the Church is recessed square for the altar-piece, and arched over with a semi-elliptical ceiling enriched with caissons. It is impossible to leave the description of this delightful interior without noticing the introduction of the galleries which extend round the north, south, and west sides. They are so designed that (though prominent in feature, and what perhaps some architects might denominate heavy) they do not interfere at all with the general effect, nor destroy the simplicity and elegance of the design. The ceilings throughout are horizontal and in compartments, whose members are enriched.

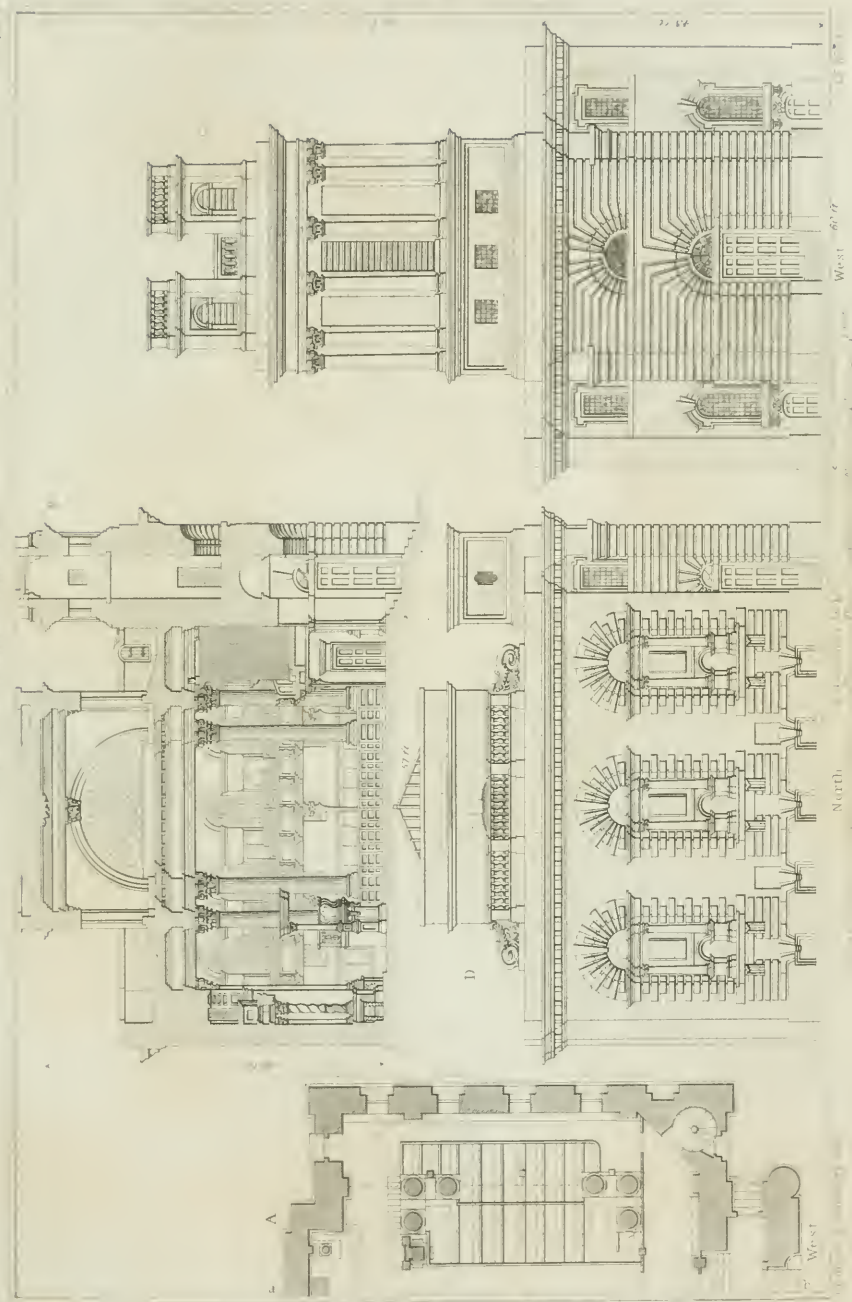
Defects in this edifice are only to be found in the detail : one of the chief of them is the break in the entablature between the wider intercolumniations : but the Church has such exquisite beauties that it is irksome to dwell on its few and trifling faults.

In the construction there is nothing remarkable : perhaps on this score indeed, more than any other, it is faulty.

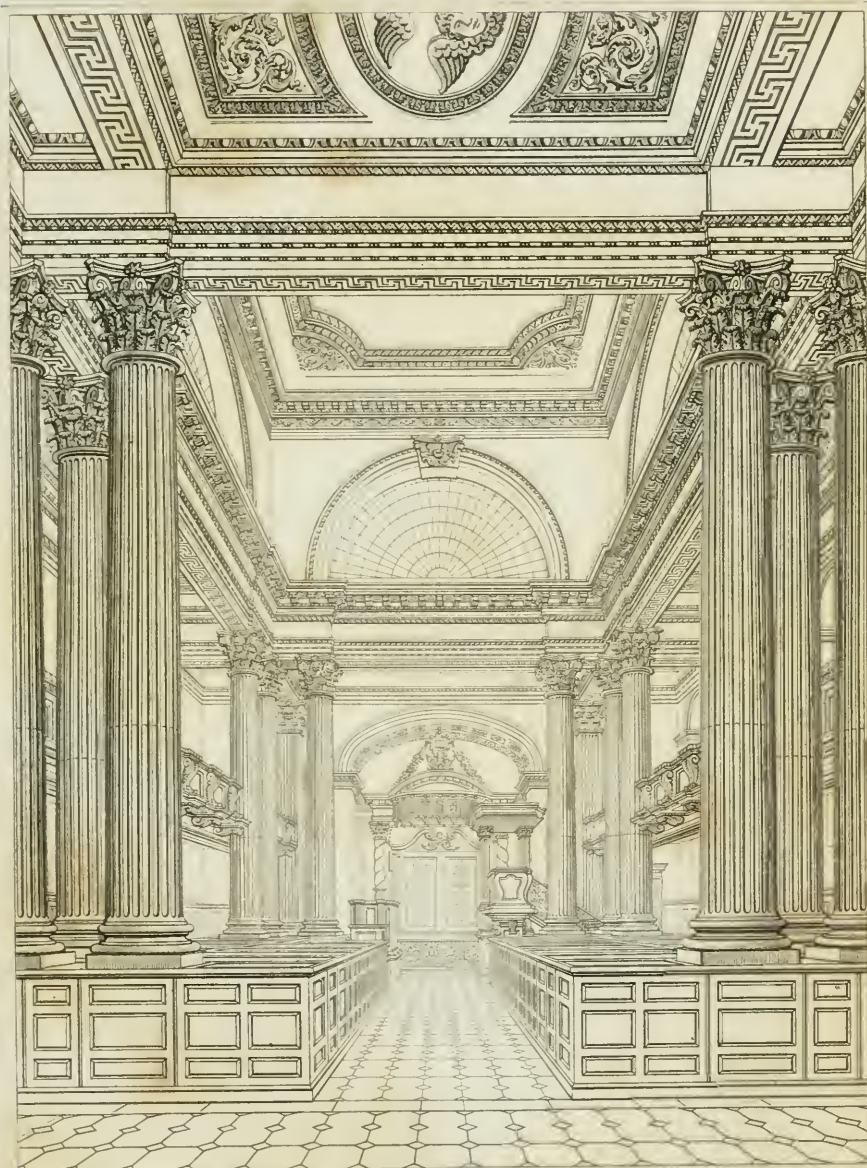
There is a considerable waste of material and loss of effect in the construction of the building, the ratio of superficies to the points of support being 0·263; a sad falling away from the mathematical skill of the architect's instructor, Sir Christopher Wren.

PLATE I. A, Half of the plan. — Section from east to west. B, through the centre of the building, at *a. b.* on the plan. — C, Elevation of the west front. — D, Elevation of the north side, in Lombard Street.

PLATE II. View of the Interior of the Church from the west, looking east. The whole walls of this building are of stone, and the rustic grooves very wide and deep.



A Plan of half the Church. B Section East to West. C Elevation of West end. D Elevation of North side.



AN ACCOUNT
OF
BURLINGTON HOUSE.

By J. BRITTON, F.S.A. &c.

HORACE WALPOLE, who professes to be “an impartial registrar, and not a panegyrist of our artists,”* has recorded such encomiums of Richard Boyle, Earl of Burlington, that if only three-fourths of them are just, the noble patron and amateur artist must have been truly estimable in life, and honored in death. The wealthy patron of merit, who has also taste to discriminate and appreciate its real value, is entitled to the admiration and praise of mankind; for by encouraging genius he contributes to dignify his country, and to exalt human nature. It is notorious that men of abilities are often indigent, timid, retiring: and it is equally notorious that many brilliant characters have been rescued from obscurity and poverty by laudable and liberal patronage. Lord Burlington appears to have been a man of this class. “He had,” says Walpole, “every quality of a genius and artist—but envy. Though his own designs were more chaste and classic than Kent’s, he entertained him in his own house till his death, and was more studious to extend his friend’s fame than his own.” This is the true nobility of mind, and recalls to memory the Mæcenases of antiquity. Walpole mentions many instances wherein Lord Burlington

* “The Works of Horatio Walpole, Earl of Orford,” vol. iii. 4to. 1798.

“encouraged and rewarded artists.” His munificence was not confined to himself and to his own houses and gardens, but he spent great sums in contributing to public works. Although the fine arts, collectively, must have shared his partiality and patronage, yet Architecture appears to have engrossed the greater portion of his love. Besides supporting Kent, by giving him a home in his own house, and enabling him to publish Inigo Jones’s designs for Whitehall, he purchased Palladio’s papers, drawings, &c. on antique baths, which he likewise published. He voluntarily repaired the Church of St. Paul, Covent Garden, from motives of admiration for its architect; built an elegant villa at Chiswick; raised considerable buildings at his seat of Lonsborough, Yorkshire; and also, according to Walpole, “new fronted his house in Piccadilly, built by his father, and added the grand colonnade within the court.” Colin Campbell, in his “*Vitruvius Britannicus*,” claims the merit of this design, as well as of the gateway; but the latter, according to Walpole, is in a style so very superior to Campbell’s designs, that we may safely consider it was the Earl’s “own.” The merit of these works has been ascribed, by some writers, to Kent; but as this artist did not return from Italy till 1729, and was first employed in “painting history and portrait,” it is not likely that he had any share in them. The fact most probably is, that Campbell was employed by Lord Burlington to superintend these additions and alterations to the original mansion which had been erected by his Lordship’s father. We learn that the design for the south façade was made in the year 1717; and that for the entrance gateway and screen-wall, in 1718. The first mansion was raised as a sort of country town-house, when it was fashionable for the nobility and the most wealthy country gentlemen to have their London dwellings in the immediate suburbs of the metropolis.

Some of the noblemen's houses were in the parish of Clerkenwell; others, on the bank of the Thames, between London and Westminster; whilst some were raised in the parishes of St. Martin's *in the Fields*, and St. Giles' *in the Fields*. Lord Burlington's motive for erecting his on the present site, was, "to place it so far *out of town* that no building should be raised beyond him." Little did he anticipate the immense growth and present extent of London, or the numerous changes which have taken place, in fashion, style of living, style of building, &c., and which will of course be superseded by others. The alteration made by Richard, Earl of Burlington, in the house of his father, is a manifestation of the eagerness of man to improve on the plans of his ancestors. The house was at first remote from streets and town buildings; but the encroachment of these rendered it expedient to adopt some plan to secure privacy and retirement in the house and gardens; and hence a lofty brick wall was raised to screen the whole from the public street or road. On this, and similar designs, Sir William Chambers, in his admirable "*Treatise on Civil Architecture*,"* remarks, "the gates of parks and gardens are commonly shut with an iron gate; and those of palaces should likewise be so, or else left entirely open all day, as they are both in Italy and France; for the grandeur of the building, together with the domestics, horses, and carriages with which the courts are frequently filled, would give a magnificent idea of the patron, and serve to enliven a city. In London many of our noblemen's palaces towards the street look like convents: nothing appears but a high wall, with one or two large gates, in which there is a hole for those,

* A new edition of this work (the fourth), with numerous notes, by Joseph Gwilt, Esq. Architect, is now in the press.

who choose to go in or out, to creep through : if a coach arrives the whole gate is opened indeed ; but this is an operation that requires time, and the porter is very careful to shut it again immediately, for reasons to him very weighty. Few in this vast city suspect, I believe, that behind an old brick wall in Piccadilly, *there is one of the finest pieces of Architecture in Europe.*" Walpole also speaks in rapturous terms of this part of Burlington House : " As we have few samples of architecture more antique " (an odd phrase) " and imposing than that colonnade, I cannot help mentioning the effect it had on myself. I had not only never seen it, but had never heard of it, at least with any attention, when soon after my return from Italy I was invited to a ball at Burlington House. As I passed under the gate, by night, it could not strike me. At day-break, looking out of the window to see the sun rise, I was surprised with the vision of the colonnade that fronted me. It seemed one of those edifices in fairy tales that are raised by Genii in a night's time." This colonnade, and the south front of the mansion, with the central gateway, and some other parts are certainly works of considerable merit and beauty, and therefore entitled to the commendation bestowed on them : but the interior arrangements being found to be very ill adapted to the customs and habits of the present age, we find that many alterations have been made at different times. The most considerable of these have been completed under the direction of Samuel Ware, Esq. architect, the scientific author of a valuable " Essay on Arches and Abutment Piers."

In 1815, Burlington House was purchased of the Duke of Devonshire by his uncle, Lord George Cavendish, who repaired all those parts of the building erected by Lord Burlington ; and by raising the Venetian windows of the

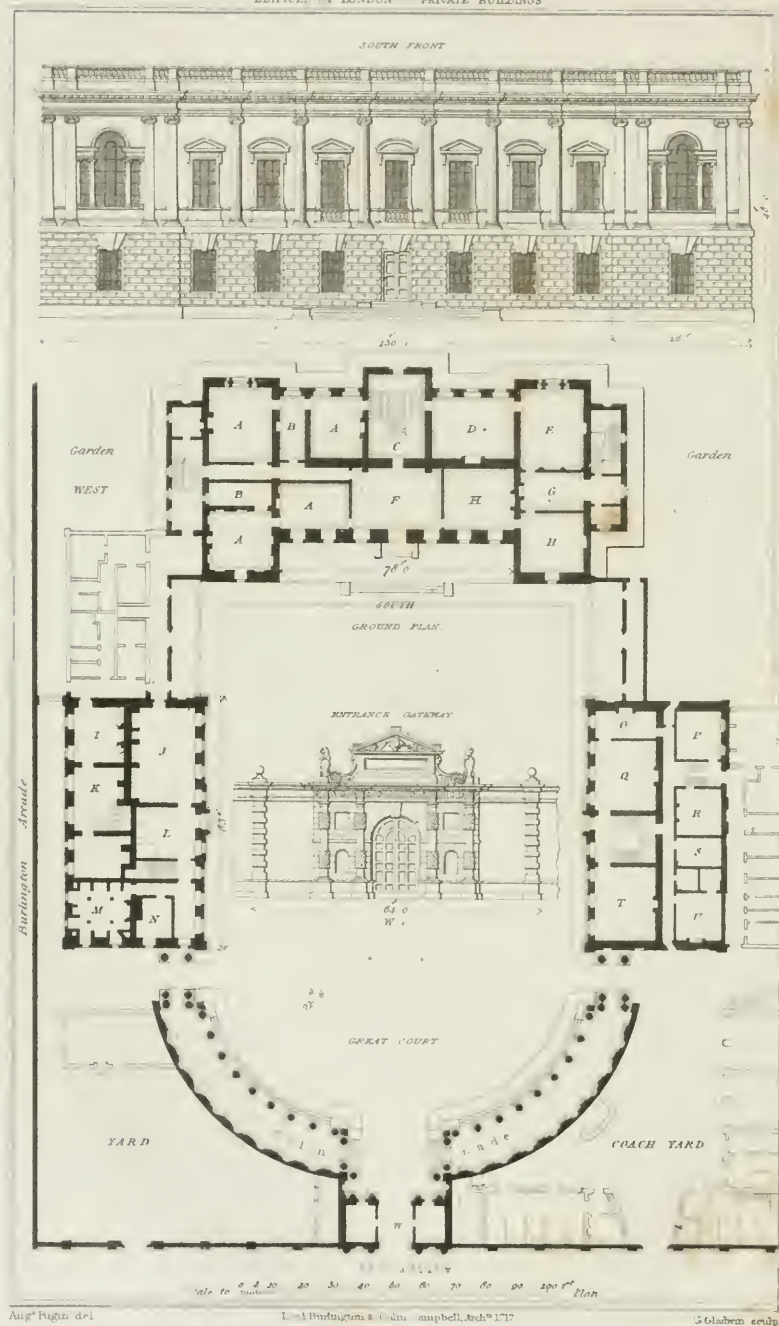
south front to the height of the others, completed his design for this façade. Lord George Cavendish converted the riding-house and stables, on the east side of the court-yard, into a dwelling, as an appendage to the mansion, and built other stables behind the screen wall. His lordship also took down and rebuilt the whole house, except the front elevation and some rooms connected with it, (according to the plan shown in the annexed plate,) maintaining throughout the whole alterations the same character in the decorations as prevailed in the preceding edifice. The same nobleman likewise restored the terraces and terrace steps in the garden, and converted a narrow slip of ground on the west side of the house and garden into a passage, with a range of shops on each side, called *Burlington Arcade*, making a covered communication, for foot passengers, from Piccadilly to Burlington Gardens, Cork Street, and New Bond Street. On the east side of the gardens is a high range of buildings, called "the Albany;" but all its windows are shut out from the gardens. Some account of the Arcade, with a plate, will be given in a subsequent part of this work.

The state apartments are on the first floor. Proceeding eastward from the great staircase, they form a suite of six rooms, richly ornamented and gilt. The ceiling of the saloon was painted by Sir James Thornhill. Three paintings by Marco Ricci, and his uncle Sebastian, decorate the great staircase. One, by the same artists, covers the ceiling of the state dining-room; and another, the ceiling of the south-east anti-room to the great drawing-room. The different apartments are adorned with a fine and valuable collection of paintings by the old masters.

In 1617, Inigo Jones introduced into England that bold

relief and due proportion of parts, in architecture, which Palladio had previously taught the Italians to admire in the best examples of the art in ancient Rome; and which also characterise the buildings at Balbec and Palmyra. The enrichments and ornaments in the works of Jones are, however, very defectively executed, owing to the difficulty of obtaining good workmen. Those in the works of Sir Christopher Wren are of a superior character. In 1717, Lord Burlington, in the architecture of the present House, attained a degree of excellence equal to the best examples of ancient Rome. Another century has elapsed, and the ruins of Spalatro, Balbec, Palmyra, Ionia, Athens, and Magna Græcia, have been explored, and very accurate views and detailed drawings of the buildings at those places have been published. The architecture of the middle ages has also been surveyed and delineated with scrupulous accuracy; and very useful and valuable publications, descriptive of the styles prevailing in those ages, have issued from the press. The adoption of the style of the buildings found at Athens, and in Magna Græcia, and the revival of the baronial, collegiate, and religious works of the middle ages, appear to have influenced the opinions and practice of later Architects. Thus Grecian architecture, (as contradistinguished from Roman,) and the styles and peculiarities of the edifices of the middle ages, have superseded, for the present, that class of art which prevailed in ancient Rome at the time of the erection of the Temple of Jupiter Stator*, which is found in the buildings at Balbec and Palmyra, and which was adopted in the works of Palladio and Lord Burlington.

* The Corinthian order of this temple was imitated by Lord Burlington, in the Villa at Chiswick.



Aug^r Fugitt del

L^d H Burdett & Co. m. Campbell, Arch^t 177

G. Gledhill sculp

NEW MILITARY GALLERY, PICCADILLY.

London Published 1838 by J. Taylor Hugh Holburn

REFERENCE TO THE PLATE.

At the top of the Plate is an *Elevation of the South Front*, of three divisions, with rusticated basement; the central, with six windows, being recessed from the two ends. The first story, or principal suite of apartments, is ornamented with six columns in the middle division, and four pilasters in the front of each end. In these ends we find the Venetian windows have, very judiciously, been raised to range with the seven other windows. This story is crowned with an appropriate entablature and balustrade; and in the workmanship of these members, as well as in the dressings of the windows, is to be seen that skilful execution already noticed in page 99.

The Plan shews the arrangement of rooms on the ground story, with the connected offices on the two sides of the great court, the semicircular colonnade in front, and the screen wall, with central and two lateral gateways. An elevation of the *entrance gateway* is shown in the middle of the Plate. The architectural members are of stone, whilst all the remainder of the wall is built of fine brick. The colonnade will be illustrated and described in another place. The reference letters are, A.A., Private Rooms; B.B., Anti-Rooms; C., Principal Staircase; D., Drawing, and E., Dining Rooms; F., Hall; G., Waiting Room; H.H., Libraries; I.J.K.L.N., Laundries and Domestic Rooms; M., Evidence Room; O.P., Dressing and Bed Rooms; Q., Library; R.S.U., Servants' Offices; T., Dining Room.

AN ACCOUNT
OF
ST. PHILIP'S CHAPEL,
REGENT STREET, ST. JAMES'S, WESTMINSTER,
BY J. B. PAPWORTH, ARCHITECT.

THE erection of edifices for public worship, according to the established religion, was amongst the foremost of the improvements suggested by the plans for the *New Street* or that general line of communication reaching from Pall-Mall to Portland-Place. Indeed, the portions of London and Westminster in its neighbourhood, were at that time so deficient in dignified sacred buildings, and so sparingly decorated with towers, spires, or turrets, (the outward characteristics of the Christian piety of a people,) that a stranger, viewing its nakedness at a distance, might be tempted to conclude that religion had not yet visited their abodes, as no sufficient indication was raised to mark its observances, and to give "signal of their hope." He might, at the same time, as reasonably doubt if Taste were not also an alien there, because every architectural means of beauty was absent, that to the view gives grace and splendour to other cities, as well as to our own; and without which, all would appear to be mere accumulations of dwellings, unvaried, and alike destitute of the power of exciting interest or admiration.

These deficiencies had long been considered as disgraceful to this westward portion of the metropolis, otherwise honoured as it is by the residence of our chief nobility, and by men of the highest respectability and of the greatest wealth: when, happily, legislative policy joined issue with the opportunity for the New Street improvements, and which were further encouraged by the fostering influence of the Crown. Thence parochial churches and chapels have sprung up before our eyes, towards rescuing the reputation of its inhabitants from the merited stigma, and to which it was the more obnoxious, because opportunities had occurred, and had not been seized, by some parishes that were well enabled to profit by them, in erecting suitable manifestations of their religious observances,—of their veneration for architectural beauty, and of their respect for the architectural reputation of the metropolis.

St. Philip's Chapel is situated on the western side of Regent Street, between Charles Street and Jernyn Street, and, being in connexion with other buildings, presents its entrance elevation only to the spectator. It was erected under a warrant from the crown, at the recommendation of the Lords Commissioners of His Majesty's Treasury, and completed without the assistance of parochial rates; and, consequently, without the cost becoming at all burdensome to the parish. To effect this desirable purpose, the Bishop of London and the Rector of St. James's were, in 1819, induced, at the suggestion of the Rev. Mr. Edward Repton, to become trustees for its funds, which were sought as loans in aid, from the chief parishioners; many of whom readily advanced money to the amount of about 6,500*l.*, and which sum was to be repaid by instalments out of the proceeds of the pew rentals. A farther sum was also raised by granting leases of several of the pews; and as it was

intended to accommodate the public by a greater proportion of free seats than was afforded by any similar building, the Church Commissioners appointed by parliament, granted the addition of 2,000*l.*; and on the completion of the edifice, its funds were further increased by several donations, as recorded on tablets within the chapel.—Its entire cost was about 15,000*l.*

The first stone of this edifice was laid on the 15th of May, 1819, and the building consecrated on the 4th of July, in the following year. It was erected from the designs, and under the superintendence of G. S. Repton, architect, with the exception of the tower, which is a copy from the Choragic monument of Lysicrates at Athens, and, by desire, substituted for the cupola of the original design. Being a parochial chapel in the parish of St. James, to which saint the church is dedicated, it was suggested, that, as in the calendar, St. James's day is also devoted to St. Philip, the chapel should be dedicated in honour to his name.

The elevation consists of a portico executed in Bath stone, of four fluted columns, an entablature, and a pediment, the cornice of which is continued along lateral, or wing additions, and which are finished by an attic concealment of the roof, ornamented by symbols of ancient sacrifices. The bases of the columns, and a portion of the shafts, are externally of cast iron, intended to prevent the injury to which they would otherwise be liable, and these are erected upon subplinths of granite: a series of steps is placed between the columns by which the level of the chapel is approached, and which is necessarily somewhat above the pavement of the street, on account of the arched vaults beneath the building. The tower rises in the centre, but is wholly in the rear of the portico, and with the

exception of these, the Chapel is chiefly executed in brick-work, and the east front coated with an oil stucco, commonly called Mastic, or Hamlin's Cement. The cupola, or tower, is of timber framing, and covered with sheet iron, on which the cement or stucco is laid; and being so constructed, the area of the Chapel is not encroached upon by the foundations necessary to a more solid and weighty superstructure.

The interior of the Chapel, which is capable of containing nearly 1500 persons, is about seventy feet square, added to which, upon the plan, are the portico, staircases, robing-room, and the loggia. It contains two principal side galleries, and one to the eastward, opposite the altar, above which is the organ and children's gallery. There are also galleries for free seats over those of the sides, and of a corresponding width.

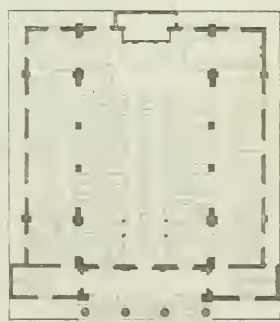
In point of accommodation this Chapel is, in some respects, peculiarly arranged;—the pulpit and reading-desk, situated on each side of the communion-table, so that the view of the service there is as little interrupted as possible, are approached from the robing-room by doors on the right and left, immediately at the end, on each side of the altar: indeed, the pulpit stairs commence in the clergyman's pew, so that he has not even to enter an aisle to arrive at the pulpit; and the robing-room has a passage way on the outside of the building.

As the building is only separated from others, on the north and south, by areas of a few feet wide, it was not possible to light it adequately by windows merely; the architect has therefore added a circular skylight in the centre of the building; which being of ground glass, and flat, so as to become part of the *plafond* of the ceiling, it is decorative, and combines naturally with the general design.

The construction of the roof is simple, the area being divided into three parts, both in length and width, the beams finding support in their intermediate stations, at distances not exceeding forty feet, besides the additional aid obtained from iron pillars concealed within the columns.

The Chapel may be said to be composed in three divisions or heights ; the first being a sub-order, the cornice of which forms a portion of the gallery front, and which is completed by the continuation of a dwarf pedestal, whereon the Corinthian order is placed ; this is of Palladian proportions and style of embellishment, admirably executed. The columns are of scagliola in imitation of Sienna marble, and support an entablature and balustrade, which become the front of the gallery of free seats, above which elliptical arches are thrown, forming the third division and openings into the body of the Chapel ; which being repeated at the east and west ends, sufficient space is afforded for the organ, and for the Palladian and other windows, above the altar. By springing these elliptical arches from the four internal piers, and by uniting them with spandrels suited to their forms, a large circle is produced in the centre of the chapel, crowned by an enriched cornice ; from which springs a dome, also elliptical in its curve, and from its centre the area is chiefly lighted.

There is a picturesque effect arising from these simple and chaste associations, from the play of curved lines incidental to the design, and from the varieties of light, shade, and colour, thrown around them, that has proved very gratifying even to the most experienced observers, and has given a reputation to the interior of St. Philip's Chapel that is highly honorable to the architect.



St. Philip's Church, Newport Street.

ST. PETER'S CHURCH



Scale of Feet



Section in line B P



Scale of Feet

AN ACCOUNT
OF
THE CHURCH OF ST. PAUL, COVENT GARDEN,

BY E. W. BRAYLEY.

THIS precinct, which was anciently a part of St. Martin's in the Fields, was made an independent parish by the first act of parliament, of a local nature, that was passed after the Restoration of King Charles II., in the year 1660. Most of the ground which it occupies was, in former times, an extensive garden belonging to the Abbot and Convent of Westminster, and thence named *Convent Garden*, from which the present term is an evident corruption. On the dissolution of religious houses, in the reign of Henry VIII., it came into the possession of the crown, together with other contiguous lands of the Abbots, which were originally called the *Elms*, and afterwards *Seven Acres*, and *Long Acre*. Edward VI. granted these estates to his ill-fated uncle, Edward Seymour, Duke of Somerset; after whose attainder, as appears by the original Minutes of the Privy Council, there was a patent, dated in March, 1552, "granted to John, Earl of Bedford, and Lord Privy Seal, per Bill Dom. Regis, of the gift of the Covent or Convent Garden, lying in the parish of St. Martin's in the Fields, near Charing Cross, with seven acres, called Long Acre, of the yearly value of 6*l.* 6*s.* 8*d.* parcel of the possessions of the late Duke of Somerset, to have to him and to his heirs, reserving

a tenure to the King's Majesty in *socage*, and not in *capite*." Shortly after the date of that grant, the Earl of Bedford built a mansion, chiefly of wood, for his town residence, near the bottom of what is now Southampton Street, the former habitation of the Russells being on the other side of the Strand, and called from its prior owners, the Bishop of Carlisle's Inn : the new fabric remained till the year 1704 ; it was inclosed by a brick wall, and had a large garden extending northward, to the site of the present market-place.

Francis, fourth Earl of Bedford, who succeeded to that title on the decease of Edward his uncle, the third Earl, greatly improved his estates by new buildings and granting leases ; and from one of these, which has been quoted in Strype's edition of Stow's Survey of London, we may infer that the period of the original foundation of this Church was about 1631 ; as in that year, on the 10th of March, the Earl granted a lease to John Powell, Edward Palmer, and John Bernard, in which it is mentioned that he had already let unto the said Bernard's father " all the piece or parcel of ground of the said Earl's *pasture*, called Covent Garden and Long Acre ; one of them lying on the south side of a parcel of ground then laid forth for a new *Church-yard*, containing, &c. to hold from the above date for the term of 34 years, at the yearly rent of 17*l.* 6*d.*, payable quarterly at the dining-room of the said Earl's house, called Bedford House, in the Strand."

The new Church, or more properly speaking in reference to the time of its erection, Chapel, was designed and built by Inigo Jones, at an expense, according to Walpole, of 4,500*l.*, which was defrayed by Earl Francis, who expressly intended it for the accommodation of the inhabitants of the new buildings in the vicinity. Through a dispute,

however, respecting the right of patronage, which arose between the Earl and the Rev. Mr. Bray, the parochial vicar, it remained for "some years unconsecrated;" as was stated in a Petition, signed by upwards of one hundred of the inhabitants of Covent Garden, that was read before the Privy Council at Whitehall, His Majesty being present, on the 6th day of April, 1638. Both parties were then heard in support of their respective rights, and after mature deliberation, the king, "finding that legally the new intended Church must remain as a chapel of ease under the parish Church of St. Martin, until by act of parliament it were made parochial, &c., did at the instant give his royal and forerunning assent, that the said intended Church should hereafter be made parochial, when a parliament should be holden, and an act prepared for that purpose." That in the mean time it should remain subordinate to the vicar of St. Martin's, who should nominate a curate with an annual salary of 100 marks; but inasmuch as the Earl had not only erected the Church, but likewise a dwelling-house for a minister, for whose better maintenance he designed to allow 100*l.* per annum; "it was by His Majesty appointed that the Earl should, for his voluntary bounty and devotion to God therein shewed, as also the heirs of the Earl, from time to time have power to elect and place such a preacher there as he should like best, the same being first allowed by the Lord Bishop of the diocese." In consequence of this decree, articles of agreement were subsequently entered into between the Earl, the Vicar, and others; and on the 26th of September, in the above year, the Earl signed his act of donation of the Church, &c.; the plot of ground connected with it being described as 251 feet, in length, from east to west, and 145 feet 3 inches

from north to south. On the following day, the Church was consecrated and dedicated to St. Paul the Apostle.

In the year 1645, by an ordinance of parliament, this district was constituted a distinct and independent parish; and in 1657, William, the fifth Earl of Bedford, and his brothers John and Edward Russell, Esqrs. were abated 7000*l.* from the amount of their fines for violating the act to prevent the increase of buildings in and near London, in consideration of the great expenses which the family had incurred in erecting the Chapel, and improving the neighbourhood of Covent Garden. On the Restoration of Charles II., the parliamentary ordinance was rescinded, as illegal; and by a new act it was provided, that the Church and parish of St. Paul, Covent Garden, should thenceforth be separated from St. Martin's in the Fields; that the patronage should be vested in William, Earl of Bedford, his heirs and assigns; and that the Rector should have 250*l.* a year, and the Curate 50*l.*

There has been a remarkable diversity of opinion respecting the architectural merits of this CHURCH, which is built in the Tuscan order, as *described* by Vitruvius; and it may be regarded as the most complete specimen of that order in the world, as no ancient building of the kind is now remaining, either in Italy or elsewhere. It stands on the western side of a spacious market-place, and though not of any considerable altitude, it forms a striking object from different aspects. On the east and principal front, is a lofty portico; which consists of two massive columns, and two piers of similar character, supporting an angular pediment, as represented in the accompanying Print: all the pillars diminish considerably as they approach the capitals.

The simplicity of the design of this fabric, the depth of its portico, and the vastness of its roof, which, from the great projection of its cantalivers, protrudes far beyond the walls, give it a very peculiar, and even an imposing air; the *uniqueness* of its character, if the phrase be allowable, having sometimes misled the judgment even of the intelligent and the judicious. For instance, Ralph, the architect, in his "Critical Review of Public Buildings," has thus extravagantly praised this edifice:—"The Church here is, without a rival, one of the most perfect pieces of architecture that the art of man can produce; nothing can be possibly imagined more simple, and yet magnificence itself can hardly give greater pleasure. This is a strong proof of the force of harmony and proportion; and at the same time a demonstration that it is taste, and not expense, which is the parent of beauty." We are told also, by Walpole, that the enthusiasm of the Earl of Burlington, the British Palladio, for the *works* of Inigo Jones, was so active, that "He repaired the Church of Covent Garden, because it was the production of that great master." This was about the year 1727.

Walpole's opinion was very different from that of Ralph. Speaking of the piazza and church of Covent Garden, he says, "Of these structures I want taste to see the beauties. The barn-roof, over the portico of the Church, strikes my eyes with as little idea of dignity or beauty, as it could do if it covered nothing but a barn." He adds, in a note, that in justice to Inigo, it must be owned the "defect is not in the architect, but in the order;" and he corroborates his own judgment by repeating an anecdote which was related to him by the Speaker Onslow, namely:—When the Earl of Bedford sent for Inigo, he told him that he wanted

a chapel for the parishioners of Covent Garden; but added, he would not go to any considerable expense: in short, said he, "I would not have it much better than a barn." "Well! then," replied Jones, "you shall have the handsomest barn in England."

If this anecdote be true, it may be remarked that Inigo fully redeemed his pledge; for, notwithstanding the extent and elevation of the portico,—the projections of the roof, the gable-like pediment, and the excessive plainness of the whole exterior, produce a very homely and barn-like effect on the eye accustomed to the graces of classic architecture. From the great distance between the front wall and the massive pillars before described, there seems reason to conclude that the Architect intended the portico to form a continuous part of the grand piazza which he had designed to erect around the market-place, but the building of which was put a stop to by the breaking out of the Civil Wars. There might, perhaps, have been another reason for the great projection of this front; that is, from the necessity felt by the Artist of obtaining relief by broad and deep shadows, under an aspect so directly to the east.

Beneath the portico are apparently three entrances, but those at the sides only are door-ways; the altar-piece being erected against the middle part of the interior wall. In the centre division is the following Inscription.—"The Church of this parish having been destroyed by fire, on the xviith day of September, A.D. MDCXCV. was rebuilt, and opened for Divine Service, on the 1st of August, A.D. MDCCXCVIII." The roof is covered with slate; and over the west end is a clock turret or cupola: the latter differs considerably from that erected by Inigo, which was a mere bell turret. The principal entrance is in the west front; which, except

the portico, is similar in design to the east front. At this end, on each side, is a uniform wing, but not of considerable dimensions; that on the south is used as an entrance to the church, &c., the other as a vestry.

The inner walls of this edifice are of brick; but in the year 1788, when the entire building was put into a state of complete repair, at the expense of the parishioners, a casing of Portland stone was substituted for the exterior plaster with which it had previously been covered; and, although a few alterations were then made for the greater conveniency of the congregation, the original simplicity of the outline was strictly preserved. At the same period, the rustic gateways, which Inigo Jones had imitated from Palladio, and which, like the church, were of brick and plaster, were taken down, and rebuilt of stone: the same design being faithfully retained, but a more decided form given to the profiles.

Within a few years after this extensive reparation, the whole Church was reduced to a mere shell, by a fire that originated in the cupola, on Thursday the 17th of September, 1795, through the culpable negligence of some plumbers who had been employed in that part of the building. The parishioners, notwithstanding the very heavy charge which they had so recently endured, determined, with the most commendable liberality, to restore the Church, as nearly as circumstances would admit, to its former design and character. Mr. Hardwick, the ingenious Architect who had directed the previous repairs, was again employed on this restoration; and it is but just to affirm that he has perfectly succeeded in giving to the internal arrangements that simplicity of effect which so well accords with the general style of the building.

The proportions of the interior are very pleasing, and the fittings up are neat and judicious. The ceiling is flat and stuccoed; in its middle division is the word *JEHOVAH*, surrounded by a glory, with clouds. On the north, west, and south sides, are handsome galleries of wainscot, supported by fluted Tuscan pillars: the area is neatly pewed. At the east end is an altar-piece, chastely designed in the Corinthian order, and divided by pilasters into different compartments, which contain the Tables of the Law, Belief, and Lord's Prayer: over the former is the sacramental cup; and on the apex of the pediment is an urn and pedestal, with an angel reclining on each side: these figures were from the classic chisel of the late Thomas Banks, R. A. The pulpit and reading-desk are both uniform, and of oak. In the western gallery is a good organ. The font consists of a small basin of white marble, placed on a shaft of variegated red marble.

Against the side walls, beneath the galleries, are various sepulchral tablets of white marble, neatly sculptured; among which is one in memory of *CHARLES MACKLIN*, the comedian, who died on the 11th of July, 1797, aged 107 years. He was buried in the churchyard, where many other theatrical performers of much eminence have likewise been interred. *Sir PETER LELY*, the great painter, was buried within the church, where, previously to the fire, was his bust and monument. He died on the 30th of November, 1680, aged 63 years.

In the accompanying Print, is delineated the eastern elevation of this edifice; and a section of the interior, looking towards the altar, in the line marked *A. B.* in the ground plan. The principal dimensions of the building are figured on the Plate.

The following judicious *Architectural Observations* on this Church have been very kindly communicated by *Mr. Papworth*, Architect.

Nothing is more likely to perplex the feelings of the public on works of Art, than the conflicting criticisms of men of talent, when, delivered like mere opinions, they are unaccompanied by the reasons which have governed their decisions, and given as though Taste was altogether intuitive and not amenable at the bar of common sense and of sound judgment.

Ralph's unqualified praise and Walpole's censure are alike injudicious, and so at variance with each other, that it may be well to consider them as prejudices hastily formed, and again inquire into the claims that Inigo Jones has, justly, upon the approbation of the public on account of this building. In this investigation it is proper to refer to the degraded state into which our Architecture had fallen about that period; our national Gothic was abandoned, a Germanised Italian style had been encouraged by Elizabeth, and which had been made worse by the northern peculiarities introduced with James I.

The patronage of the next reign, and the genuine taste of Jones, qualified him to seek the pure sources of classic architecture; and by consulting the works of Vitruvius and the remains of other antient masters, as well as the practice of Palladio, he introduced to England a system of Architecture unknown to it at any former period; and in this Church particularly he exhibited a bold confidence in his correctness, by erecting an edifice on the plan and proportions of antient Grecian and Roman Temples, and divested of all ornaments,—when ornament, and even meretricious ornament, was considered to be essential to the beauty of architecture, as is manifested by its contemporary works."

That suitableness to its application, stability, and economy, were primary considerations in the mind of the founder of this edifice, is apparent to every intelligent observer. How well Jones has succeeded in effecting these objects is equally manifest : but as an Architect it became him, nevertheless, to superadd as much of the graces of his art as might be consistent with rigid economy.

For this purpose he reverted to the practice of the Tuscans, who had tastefully given to many of their simple, though larger edifices, arrangements and proportions, not imitated from the elaborate Temples of the Greeks, but possibly from those plain and yet earlier Temples, the precursors of the noble works produced under the influence of Pericles, by the genius of the highly gifted Phidias.

The Tuscan practice, according to Vitruvius, allowed the frieze to be dispensed with, and all the embellishments of stone-work usually above it ; thence avoiding a considerable cost, and permitting the roof to advance so far as to protect the walls from injury by wet, and producing an effect of shadow, essential both on account of usefulness and beauty ; * an effect that is only obtained in the best Grecian Temples, at the great cost of executing the peristyle with which they are usually surrounded ; and without which

* Perhaps it is worthy of inquiry, if this form of roof, produced with us by double principal rafters, was not similar to those of the very early Greek Temples as well as to others of later times, when, cutting off the projecting eaves, the roof made way for the refined entablature of the Doric order without any alteration in its construction, which probably differed from that of the present day, as much as did the roof applied by Inigo Jones, which was entirely without that arch-like principle of construction exhibited in the Plate, and added after the fire, in 1795, by Mr. Hardwick.

relief of shadow, the sides of such buildings, however ornamented, will always appear mean and insipid.

Having, by the adoption of the Portico and the overhanging roof, obtained as much of the means of picturesque effect as strict attention to economy would allow, the Architect endeavoured to possess his building of the charms of eurithmy, or just proportion, as well as to design all the subordinate parts in a style consistent with the simplicity, and, if it may be called so, the rusticity of the order; and it will be found, upon examination, that the form of its outline, — the relation and proportion of its parts to its aggregate quantity and to each other, has produced a dignity of mien in this building, that, except in the antient Temples, is rarely found in sacred edifices of the same size, whether devoted to Pagan or to Christian purposes.

Having accomplished in this work all that he intended; combining with economy, suitableness, — stability, — force of effect, and the beauty that results from propriety and just proportion, and as it exists a unique and chaste example of an antient and neglected order, the building is surely entitled to the suffrages of the public; particularly as it has increased in reputation as the works of the Greeks have become better known to the connoisseur, and he has improved in architectural acumen; and perhaps it will not be valued the less as being an interesting subject of curiosity to enlightened foreigners, and certainly possessing their approbation.

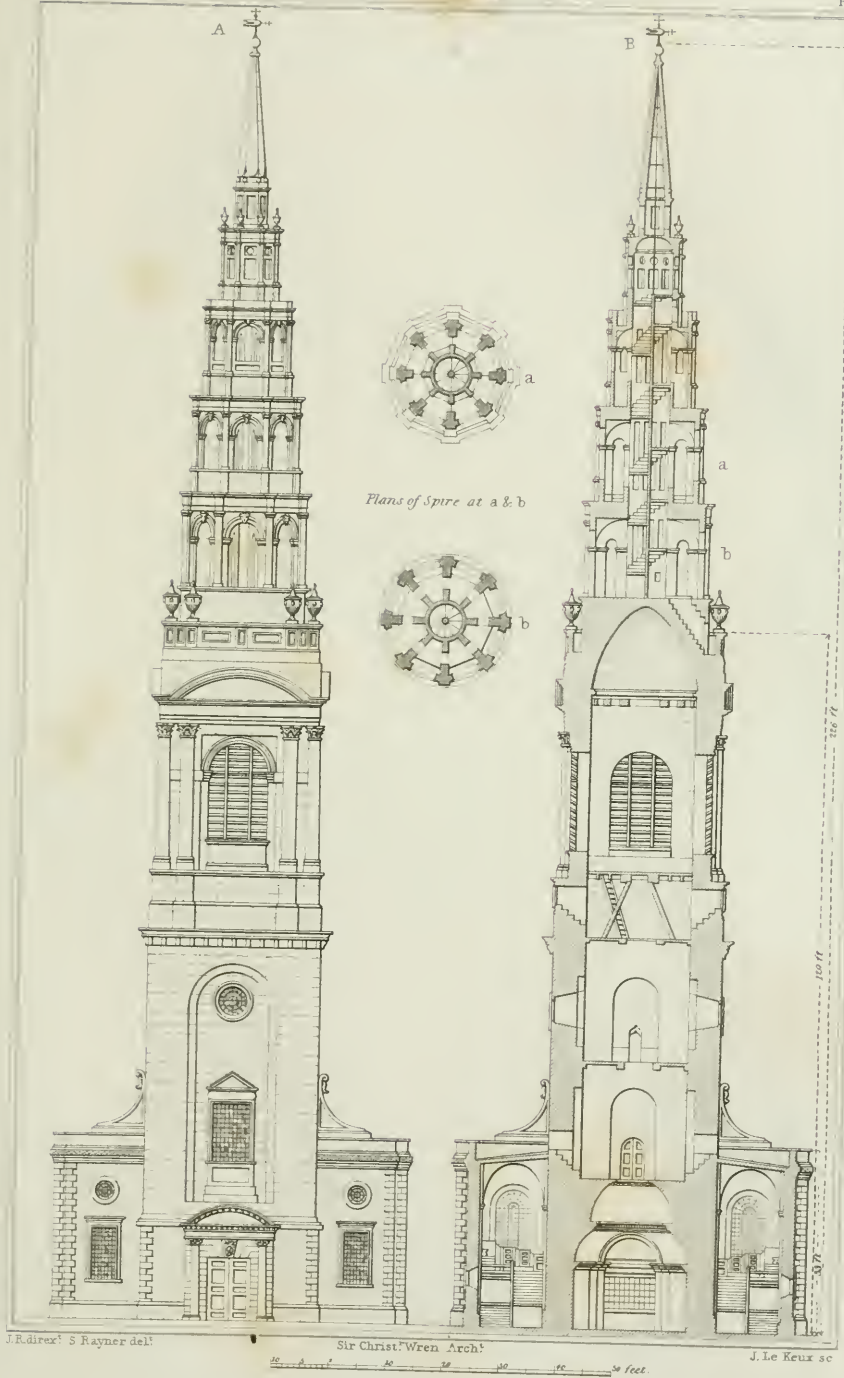
AUTHORITIES: — Strype's edition of Stow's Survey of London. Malcolm's *Londinium Redivivum*. Walpole's Works, vol. iii. Noorthouck's History of London. Parton's Account of the Hospital, &c., of St. Giles. Elmes's Lectures on Architecture. Campbell's *Vitruvius Britannicus*, vol. i.

AN ACCOUNT
OF
ST. BRIDE'S CHURCH, FLEET STREET.

BY E. W. BRAYLEY.

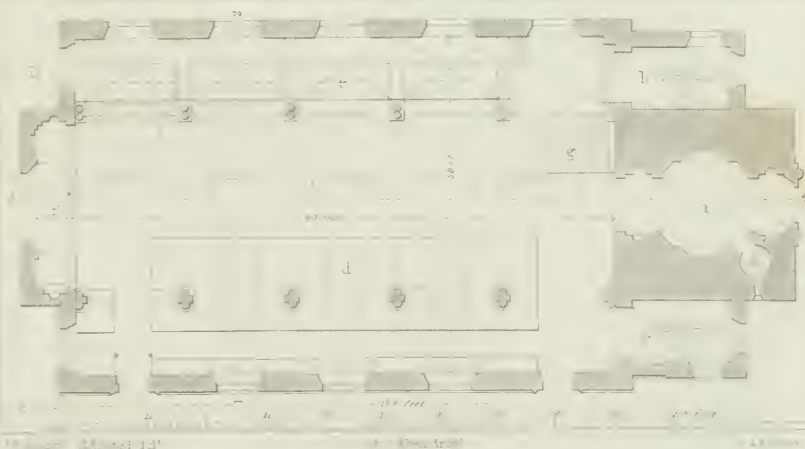
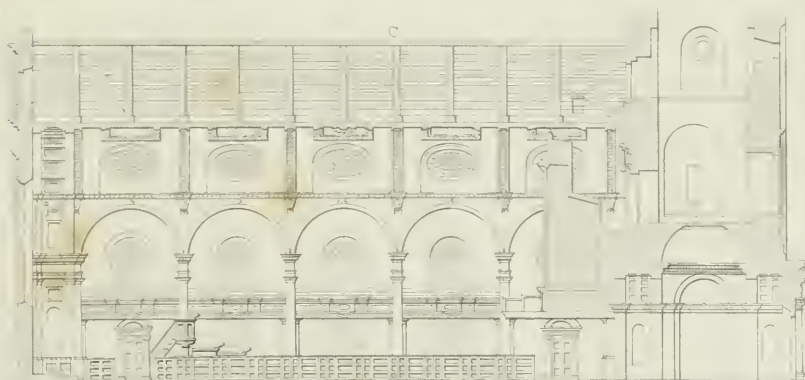
THIS Edifice stands in a confined situation, surrounded by houses, in the ward of Farringdon-Without, between St. Bride's Lane and Salisbury Court. Its patron, St. Bridget, from which the present name is corrupted, was a native of Ireland, reputed for the holiness of her conversation and the superior sanctity of her life. At what period the Church was originally founded is unknown, yet it must have been anterior to the year 1362; the names of three Rectors being recorded who possessed the living previously to that date. The patronage belonged to the Abbey of Westminster till the dissolution of the monasteries by Henry VIII.; and after its transmission, as a vicarage, through the short-lived See of Westminster, it was re-granted to that foundation by Queen Mary. It is now held by the Dean and Chapter, under a Charter of the 2d of Queen Elizabeth, by which the Deanery was re-established which Mary had dissolved.

According to Stow, St. Bride's Church was "of old time a small thing;" but about the year 1480, it was "increased with a large bodie and side iles, towards the west," at the expense of William Vinor, Esq. Warden of the Fleet; "all



SPIRE & OF ST BRIDES CHURCH: FLEET STREET.

A. Elevation West front. — B. Section. — a & b. Plans.



A Section W. End of the Church, and a longitudinal section A. Plan

which," continues the historian, "he caused to be brought about in the stone, in the figure of a vine, with grapes and leaves, &c. The partition betwixt the old worke (which remayneth to be the quire,) and the new, sometime prepared as a screne, to be set up in the Hall of the Duke of Somerset's House, at Strand, was bought for eight-score pound, and set up in the yere 1557." Previously to the Reformation there were several chantries, with obits, &c. in this edifice. In August, 1610, Dr. Abbot, Bishop of London, consecrated a contiguous plot of land for a new burial-ground; it having been given for that purpose by the Earl of Dorset, on condition that the parish should not bury on the south side of the Church, which was directly in view of his mansion in Dorset Court; but that house having been destroyed in the great Fire of 1666, the parish obtained a revocation of the restriction on payment of a small quit-rent.

The present CHURCH was erected by Sir Christopher Wren, after the destruction of the ancient fabric by the great Fire of London. It was completed about the year 1680, at an expense of 11,430*l.*; and additionally embellished in 1699. Since that time it has undergone several repairs, either more or less partial, and a most complete and general one in the years 1822 and 1823. Two or three of the former were occasioned by the spire being struck by lightning: to the effects of which it is much exposed from its tapering form and great height, crowned as it is by a metal vane and cross. The greatest damage which it has thus sustained, was during a dreadful storm in the afternoon of the 18th of June, 1764. The concussion was so extremely violent, and the mischief so extensive, that upwards of 85 feet of the stone-work were obliged to be taken down, in order to restore it substantially. Many stones were

started from their places and much shivered, and others were propelled to a considerable distance. One stone in particular, which weighed 72lbs., was projected more than 150 yards, and broke into the garret of a house in St. Bride's Lane. Several fell upon the Church itself, and one of them broke through the roof into the northern gallery. The rubbish of the fallen fragments in the upper parts of the spire is said to have been as much as several masons would have made in a week's work.* The spire was again struck by lightning in 1803, but the danger was far less than on the previous occasion.

* In the "Philosophical Transactions" for 1764, are two interesting Papers, with some explanatory engravings, giving an extended account of the damage done to this Church by the lightning in the above year; the first by William Watson, M.D. F.R.S., and the other by Edward Delaval, F.R.S. From the observations of these gentlemen, it appears that the vane and its apparatus, of gilt copper, were first struck by the electric fluid, and slightly damaged. It then passed down the iron spindle which carried the vane, and was imbedded within the solid stone-work to the depth of ten feet: here, the metallic communication being interrupted, an explosion took place; the bottom of the obelisk which terminates the spire was cracked and shattered in its whole diameter, and several large pieces of stone were rent off, and others completely shivered, and partly reduced into powder. Thence the lightning rushed, by leaps, as it were, upon the horizontal iron bars and cramps which were employed to strengthen the stone-work of the different stories; doing great mischief by successive explosions in every part where the communication ceased, till its force was expended. One of the iron bars was snapt directly across, and the larger part of it was bent into nearly an angle of forty-five degrees. The quantity of stone that was spoiled and damaged in this concussion, was calculated by the mason at twenty-five tons! The extreme danger of using large quantities of metal in buildings so greatly elevated, without preserving a direct communication between the masses, and again with the earth or with water, was fully indicated by the effects of the lightning

This is a spacious and uniform edifice, built of Portland stone, having a square tower at the west end surmounted by a lofty Spire, which, from its reputed elegance and the scientific principles displayed in its construction, exhibits the superior talents of the Architect in a predominant point of view. There is not, however, any place near the Church from which it can be properly seen; the close contiguity of the neighbouring buildings preventing the eye from obtaining a sufficient range. The curious spectator who would judge of its "fair proportions," must be content to extend his walk to Blackfriars' Bridge before he can, properly, trace their effect. From thence its varied outline is beheld to great advantage; there being no other within the sphere of vision except those of St. Martin's and Bow Church that can anywise compete with it, either for design or beauty. There are very few indeed, throughout the metropolis, that can be placed in comparison with it; and though two or three, perhaps, may be found which display a greater variety in the forms, or have a closer affinity to some distinct order, yet, considering it as a whole, for its proportions, altitude, scientific construction, and airy effect, there can be little hesitation in assigning *this* to the first rank among the "heaven-directed" spires of the capital.

The Elevation of the west front in Plate I., A., will convey an accurate idea of the design and proportions of

on this spire. Mr. Delaval remarks that dry free-stone, when warmed to a certain degree, (which probably does not exceed the heat which the stones of buildings acquire in hot weather,) resists the passage of the electric fluid, or lightning, so strongly, that with plates of that stone instead of glass, he had himself performed the Leyden experiments. A continued *conductor*, reaching from the weathercock to the foundation, and terminating in a well, forms the present security of this Church from danger by lightning.

this Spire. The base of the tower is carried up to a height of 60 feet, and crowned by a well-proportioned cornice; this supports a stylobate, or continued plinth, which sustains a cubical story of the Corinthian order, (inclosing the belfry), having a large latticed window on each side, flanked by pilasters and columns: these are covered by circular-headed pediments, a blocking-course, and a balustrade. At the angles of the latter are ornamental vases, of good proportions, which considerably improve the general effect. Within the balustrade is a circular plinth, forming the base of the Spire; which consists of a series of four stories of different orders, the two lowermost being Tuscan, the third Ionic, and the fourth Composite, or Roman. Here vases are again judiciously introduced; and from the balls on the surmounting basement, the obelisk springs that terminates this fine example of architectural science. Before the Spire was struck by lightning, in 1764, its height from the ground was 234 feet; but on its reparation by Mr. Staines, (who was afterwards Lord Mayor of London, anno 1801, and knighted,) it was reduced to 226 feet, which is still 24 feet higher than the Doric column called the Monument, near London Bridge.

The uncommon skill of the Architect in devising the means of obtaining so lofty an altitude by the use of so few materials, will be best appreciated by referring to the Section marked B., in the same Plate, and to the Plans *a.* and *b.* It will be there seen by what ingenious contrivances the Spire is lightened in all its stories by arched openings and other apertures. The cone that surmounts the belfry in the upper part of the tower, was most judiciously conceived for the purpose of forming a base for the Spire to spring from, of greater strength than could otherwise have been produced; and in order to give additional security, the stone

piers in every story are connected together by iron bars, extending horizontally across from about the height of the capitals of the pilasters: iron cramps and chain bars are also imbedded in lead, within the stone-work, in different parts. The plan of the first story of the octagonal part is shewn at *b*; that of the second and upper stories at *a*.

There is no Spire in the kingdom, designed after the Roman orders, that equals this in point of elevation; and, except those of Salisbury, Norwich, and Lichfield Cathedrals, there is, probably, no one in the Pointed style of architecture that exceeds it in loftiness. Whether Sir Christopher intended it as an experiment to ascertain how far the graceful structures in that style could be rivalled by designs from the classic orders cannot now be discovered, but he has certainly produced an edifice of great merit and originality. That he has not attained to the towering grandeur, the elegant fancy, and the exuberant richness of the Pointed style, will be readily admitted: for the inimitable graces of that style cannot be reached by inventions from other orders so dissimilar to itself, and in their principles so utterly at variance with steeple-like erections. He deserves, however, our every praise, as well for the boldness of his conceptions, as for the scientific skill by which he has carried them into effect. Considered as a whole, there is, probably, no other Spire than that of Bow Church which he ever designed, deserving of greater commendation.

It has already been remarked that the external design of this Church is plain and uniform. The north and south sides are each pierced with three large semicircular-headed windows, and two circular ones: there are, also, two doorways on each side, but those toward the west only are now used as entrances; the others being occupied, interiorly, by patent stoves: each doorway is surmounted by an angular

pediment resting on trusses. A cornice surrounds the building at the distance of a few feet below the parapet.

On the west front are three square-headed and three circular windows; together with the principal entrance, which opens into the basement story of the steeple. The door-case is of the Ionic order; it consists of a segment pediment, and an entablature supported by a half column on each side: a seraph, and the words *Domus Dei* are sculptured on the key-stone. Immediately within the entrance is a lofty semicircular arch; the soffite is ornamented with a double row of roses in enriched pannels, and, at the sides, are small niches: a corresponding arch leads into the vestibule; and these, together with the intervening dome which springs from the great piers that support the steeple, form a well-proportioned and handsome porch, into which the light has been recently admitted from the tower, by means of a glazed horizontal opening in the centre of the dome. The vestibule is separated from the choir by a glazed screen; at the sides, westward, are staircases to the galleries; and, to the north and south are rich doorways of the Composite order, forming the inner entrances from the burial grounds.

The architectural arrangements and decorations of the interior of this edifice produce an extremely grand and powerful effect; and this will be heightened into magnificence whenever the superb picture from Rubens's "Descent from the Cross," which that very ingenious and able artist Mr. Muss is now executing in painted glass, shall be raised to its destined situation in the east window.* Five noble

* The dimensions of this window are twenty feet high by thirteen wide; it is semicircular-headed and much elevated. The painting is of similar extent, so that the figures are more than seven feet six inches high. Rubens executed the original picture for the Cathedral at Antwerp: Mr. Muss's will be copied from that in the Royal Academy, by the kind permission of the Members of that Institution.

arches on each side, springing from Doric columns, coupled, and placed transversely, separate the nave from the aisles; these support a lofty attic, which is lit by elliptical windows, and has an arched ceiling. The columns in every duplication rise from one plinth, and terminate in one impost: during the late repairs they were painted in imitation of porphyry, and the ornamental work of the arches was pleasingly varied by imitations of veined marbles. The key-stones are sculptured with cherubim, and the soffites are enriched by an arrangement of roses, within pannels, in bold relief; and in place of a plain arris, the archivaults have been altered to correspond: the pilasters supporting the galleries are painted to imitate Sienna marble. A large expanded flower, stuccoed, ornaments the middle of the ceiling, which is crossed by six arched ribs, terminating in shield-like brackets, with scroll borderings, and being enriched in their soffites by pannelled roses. The ailes are plainly groined: the impost cornices from which the arches spring are supported by cherubs.

During the late alterations the old altar-piece, which was, principally, of the Corinthian order, together with its various appendages, as the figures of Moses and Aaron, a crimson curtain, glory, &c., was taken down, and an entirely new arrangement made, from the judicious designs of Mr. Deykes, the Architect. The new altar-piece occupies the whole of the recess of the east end, and consists, principally, of two stories of the Ionic order, crowned by an entablature and a circular pediment; the respective pilasters and compartments of which are very tastefully decorated in imitation of *verde antique*, porphyry, Sienna and veined marbles, interspersed with, and relieved by, rich and massive gildings: large festoons, having the effect of solid gold, are introduced over the pannels of the upper story. In the

recessed division, beneath the window, and which includes an enriched entablature, supported by two half and two quarter columns of the Corinthian order, gilt, are the Tables of the Law ; and on the pannels, on each side, the Lord's Prayer and the Belief. The centre pannel is embellished by a very effective, yet chastely coloured picture, by Willement, of the descending Dove, with the initials I. H. S. in resplendent stars. The soffite of the arch above the altar, and the large pannelled roses, which diversify it, correspond in decorative sumptuousness with the other parts. In the lower compartments of each of the side returns, is a spacious niche, painted in imitation of Sienna marble.

The area is well pewed ; and on the north, south, and west sides, are spacious and handsome galleries of wainscot : the pews are lined with a watered morine of a rich puce colour. In the west gallery is a large and excellent organ, by Harris, resplendent with gilding, and ornamented with mitres, a crown, statues of Fame, &c. : in front of this gallery is a clock. Some bold carvings of oaken wreaths and foliage embellish the pulpit, which is executed in a good style, and stands near the eastern extremity of the nave. At the west end, on the south side, is the Font, which was preserved from the ruins of the old church, and consists of a basin of white marble on an ornamented shaft of black marble : the following inscription and arms appear on it : — *Deo et Ecclesie, ex Dono Henrici Hothersall ; anno 1615.* Azure, a lion ramp. or, a cresc. for diff. *Hothersall* ; impaling gules, a chevron ermine, between three buckles, or. During the winter season the Church is lit by gas, which is introduced from sixteen double branches, eight of which are suspended over the side galleries, from the crown of each arch, and the others below them in a

parallel line: the light by this means is more equally diffused than when it emanates, as it customarily does, from a central chandelier.

Though but few alterations were made during the late repairs, in the architectural character of this building, the improvements in other respects were very considerable, and they reflect much credit on the abilities of Mr. John Deykes, the tasteful improver of Great Malvern, under whose direction and superintendence they have been completed. The church, which had been closed for nine months, was reopened on the 6th of April, 1823.

In the years 1792 and 1796, two acts of parliament were obtained for repairing this fabric, and purchasing the freehold of the parish work-house, and for raising the sum of 12,000*l.* by way of annuity, to defray the expenses, &c. In 1797 a convenient and handsome vestry-room was erected on the south-west angle, and under it a spacious vault. The total expense of the late reparations was 4940*l.* 7*s.* 7*d.*

PLATE I. A. Elevation of the west front with the tower and Spire; B. Section of ditto. *a* and *b* Plans of the upper stories of ditto.

PLATE II. A. Section of the east end, looking east, in the line of 1:2 on the plan; B. Elevation of the east end; C. Longitudinal Section in line 3:4 on the plan; D. Plan of the Church,—the north side at *d* shewing the ground story, or pewing,—*e*, the gallery story, with approach to the same at *b*,—another staircase at *c*,—*d* is the porch, or entrance by the great western door,—*f*, the Altar, and Communion table,—*g*, part of the organ gallery, a section of which is given in C,—*h*, pulpit,—*i*, reading desk.

AN ACCOUNT
OF
ST. MARY'S CHURCH, INNER TEMPLE;
COMMONLY CALLED
THE TEMPLE CHURCH.

By E. W. BRAYLEY.

THE remote origin of this Church, its unique plan, and peculiar Architectural arrangements, entitle it to a full and distinct illustration; and although, at this distance of time, it has become impossible to develop its early history so completely as might be wished, yet the following particulars are not deficient in interest; and the accompanying Plates will satisfactorily elucidate the general design and peculiarities of construction so remarkably exhibited in this building.

Whatever opinion may be entertained of the real origin of the *Round Churches* of this country, and of which much curious information is detailed in the first volume of the "Architectural Antiquities of Great Britain," there is no difficulty in ascribing the erection of the present Temple Church to the brotherhood of the Knights Templars; who appear to have built many of their *Basilicæ* on the general model of the Church of the Resurrection, or of the Holy Sepulchre, at Jerusalem.

Weever, in his "Funeral Monuments," on the credit, as he states, "of the British Story," refers to a tradition of the Temple having been one of those originally founded by

Dunwallo Mulmutius, as a place of refuge and sanctuary for thieves and other offenders, about the year of the world 4748; and Dunwallo himself, with other British Kings, is reported to have been buried here. So far, however, as authentic history extends, we can trace the origin of this Church to no earlier a period than A.D. 1185: in which year it was dedicated in honour of the Blessed Mary, by Heraclius, Patriarch of Jerusalem, as stated in an ancient Inscription in Saxon capitals that was cut in stone, and placed over the entrance, and of which the following is said to be a literal transcript:—

+ ANNO. AB. INCARNA
^o ^o
 TIONE. DOMINI. M.C.L.X.X.X.V.
 DEDICATA ÷ HEC. ECCLESIA. IN. HONO
 RE. BEATE. MARIE. A. DNO. ERACLIO. DEI. GRA
 SCE. RESURRECTIONIS. ECCLESIE. PATRI
¹
 ARCHA. IIII. IDVS. FEBRVARII. Q. EA. ANNATIM.
¹
 PETETIB. DE. IIVNTA. S. PENITETIA. LX. DIES. INDULSIT.

At that time the Patriarch Heraclius was entertained by the Knights Templars, whilst on a mission from Pope Lucius III. to Henry II., in order to invite that monarch to ascend the throne of Jerusalem. The whole scheme of this invitation appears to have been devised for the purpose of engaging Henry's personal support in the Crusades; but the Parliament firmly opposing the design, the Patriarch left England in great dudgeon*.

* There is a remarkable passage in Fabian's "Chronicles," relating to Heraclius, taken from "a boke, in Frenshe, of the wynnynge and

The Order of Knights Templars was instituted about the year 1117, or 1118, and soon taken under the patronage of Pope Honorius, for the purpose of protecting pilgrims on their passage to the Holy Land, and of defending and entertaining them when there; as well as to secure the Sepulchre of Christ from all violation. They were, of course, a military Order; and were called *Templars*, says an Heraldic manuscript in the British Museum, "for that they were placed in a house adjoining or near the Temple at Jerusalem, by vow and profession to bear and wage war against the Pagans and Infidels, and keep from spoil and prophanation the sacred Sepulchre of our Lord and Saviour Jesus Christ, attempted by Turks, Saracens, and Argarins, and other barbarous

losynge of the sayd cytie [Jerusalem], by Peter Disroye." Henry's refusal to assume the cross himself made the Patriarch so "discontented and comfortelesse," that the King followed him to the sea side in hope of abating his chagrin by "pleasaunt wordes." He could make no impression, however, on the anger of Heraclius, who treated him with a full sample of the ecclesiastical insolence of that day; insomuch that the King was "amoued with his wordes, and sayd unto the Patryarke, 'thoughe all the men of my lande were one body, and spake w^t one mouthe, they durst not speke to me suche worryds.' 'No wonder,' sayde the Patriarke, 'for they loue thyne, and not the; that is to meane, they loue thy goodys temporall, and fere y^e for losse of promocion, but they loue not thy soule.' And whā he had soo sayd he offered his hed to the Kyng, saynge, 'do by me, right as thou dydest by that blessyd man, Thomas of Caunterbury, for I had leuer to be slayne of the, thā of the Sarasyns: for thou arte worse then any Sarasyn, and thy people foloweth pray [prey] and not a man.' But the Kyng kepte his pacience, and sayd, 'I maye not wend out of my londe, for myn owne sonnes wyll aryse agayne me whan I were absent.' 'No wonder,' sayde the Patryarke, 'for of the deuyll they cōme, and to the deuyll they shall,' and so departed from the Kyng in great ire." Fab. "Chronicles," page 280, edit. 1811.

miscreants pursuing with malice and hostility Christians, and infesting Palestine, or the Holy Land, with cruelty, homicide, and bloodshed." This fraternity was commenced by Hugh de Paganis and Godfrey de St. Audomare, or St. Omer; who were at first joined only by seven other persons, but they eventually increased to such a degree, and became so renowned for their valour, that the most illustrious nobility in Christendom deemed it an honour to be admitted into their Order.

The Knights Templars established themselves in England about the beginning of the reign of King Stephen, and afterwards formed Preceptories in divers parts of the kingdom. They first settled near Holborn (Old-bourne), on the site of the present Southampton Buildings; where, on pulling down certain old houses, upwards of a century ago, some remains were discovered of their original Temple, which was of a circular form, like the more antient part of the present Church. In the reign of Henry II. they removed to a more magnificent structure, within the range of an extensive plot of ground, which their increased affluence had enabled them to purchase, between Fleet Street and the Thames; and which, either then or afterwards, was held of the King, *in capite*, as part of the Honour of Leicester. This residence was distinguished by the appellation of the *New Temple*, and it attained to such rank and importance, that Parliaments and General Councils were frequently held there. The Knights lived magnificently; and in the reign of Henry III. they very often entertained the King himself, the foreign Ambassadors, and the Nobility. Matthew Paris particularly remarks upon their pride; "for though at first," he says, "they were so poor that one horse served two of them (as was apparent from their seals), yet they suddenly waxed so insolent, that they disdained other Orders,

and sorted themselves with noblemen.”* The Master of the New Temple was first summoned to Parliament in the 49th of Henry the Third, and continued to sit as a Peer till the dissolution of the Order. He was paramount over all the Preceptories and Houses of the Knights in England; but he was himself subject to the Grand Master of the Order, whose residence was at Paris.

As the renown of the Knights Templars became increased by their own valour, and their wealth by the gifts of divers potentates, and the devotional benefactions of the pious, the credulous, and the fearful, their arrogance and profligacy proportionably augmented; though certainly not to that extent of abandoned wickedness with which they have been charged by their enemies. Those vices, however, were made the ground-work of a grievous prosecution against the Order, particularly in France; and they were accused of the commission of almost every kind of crime. The most unjust pretexts were superadded, for the purpose of despoiling them of their estates; and numbers were committed to the flames under false accusations: among these was *James de Molai*, Grand Master of the Order, who was burnt alive at Paris, in the year 1313, before a slow fire, on the very spot which in modern times

* Ran. Higden, in his Poly-Chronicon, relates an anecdote of Richard Cœur de Lion, which perfectly accords with the character of the Knights Templars as given by Paris. Richard, he says, having been told by a French priest that “he had three daughters, namely, Pride, Covetousness, and Letchery, who would subject him to the wrath of God if he did not presently get quit of them,” immediately replied, “that he would bestow them in marriage; — my eldest daughter, Pride, I give to the Knights Templars; to the Cistercians, Covetousness; and my third daughter, Letchery, I commit to the Prelates of the Church, who therein take most pleasure and felicity: and now you have my daughters bestowed amongst you!”

has been adorned with a statue of Henry IV.* By the violence of torture, he had previously been constrained to confess things to which he was an utter stranger; but when he came to the stake he boldly retracted the extorted untruths, and asserted the innocence of his brotherhood with his last breath. Many other knights had suffered death with similar firmness; but neither their heroic constancy at the stake, nor the manifest injustice of the charges brought against them, had any influence on the conduct of their base persecutor, Pope Clement V. That Pontiff, who was a Frenchman by birth, had been induced to forward the prosecution against the Templars to gratify the revenge and avarice of *Philip le Bel*, King of France, whom the Knights had mortally offended by furnishing arms and money to Pope Boniface VIII. during his war with him.†

* Vide Mills's "History of the Crusades," Vol. ii. page 325. In that very interesting work will be found an accurate digest of the iniquitous proceedings against the Templars prior to the dissolution of their Order.

† The following singular passage relating to Pope Clement and the French King, occurs in Fuller's "Holy Warre," book v. chap. i. "A Templar being to be burned at Bourdeaux, and seeing the Pope and King Philip looking out at a window, cried unto them, 'Clement, thou cruel tyrant! seeing there is no higher amongst mortall men to whom I should appeal for my unjust death, I cite thee, together with King Philip, to the Tribunal of Christ, the just Judge who redeemed me, there both to appear within one yeare and a day; where I will lay open my cause, and justice shall be done without any by-respect.'

"Pope Clement and King Philip were, within the time prefixed, summoned by death to answer to God for what they had done. And though it is bad to be busie with God's secrets, yet an argument drawn from the event, especially when it goeth in company with others, as it is not much to be depended on, so is it not wholly to be neglected! Besides, King Philip missed of his expectation, and the morsel fell beside his mouth, for

The proceedings against the Templars had been commenced in 1307, and on an appointed day, great numbers of them were seized and imprisoned throughout Europe; and those arrests were continued till most of them were in custody. From Rymer's "*Fœdera*," in which are many particulars relating to their imprisonment in England, it clearly appears that Edward II. was inclined to favour them. On December the 4th, 1307, he wrote to the Kings of Portugal, Castile, Sicily, and Arragon, and, on December the 10th, to the Pope himself, not to believe the stories which were raised against the Knights; but, on receiving the Pope's Bull shortly afterwards, he caused writs to be issued for attaching them: and on the 26th of the same month he sent a letter to the Pope, expressing his willingness to act against them.

Under the authority of the Pope's Bull, which was directed to Robert Winchelsey, Archbishop of Canterbury, and to his Suffragans, the Knights Templars of London were summoned to appear before Ralph de Baldock, Bishop of that see, to answer various charges of heresy, apostacy, idolatry, &c.; and though but little, if any, proof could be given of the verity of the accusations, the Knights were, eventually, dispossessed of all their property, and subjected to perpetual penance in different monasteries. William de la Moore, the Grand Prior, or Master, of England, was as earnest in defence of his Order as De Molai had been, though, happily, his fate was not so disastrous; for no

the Templars' lands, which were first granted to him as a portion for his youngest sonne, were afterwards, by the Councel of Vienne, bestowed on the Knights Hospitallers."

Pope Clement died on the 21st of March, 1314; and King Philip in the month of November, in the same year.

Templar was put to death in England, nor was any torture employed to elicit a confession of presumed offences.

In the year 1312, on the 6th of the nones of May, the Order of the Knights Templars was provisionally suppressed by the Pope, in a private consistory; the Council of Vienne having previously declared in opposition to his wishes, that so illustrious an Order ought not to be dissolved until the Grand Master and other Knights had been heard in its defence. But their ruin had been determined on, and the provisional suppression became immediate and final. A part of their extensive possessions, which comprehended 16,000 manors and lordships, principally in France, was bestowed upon other Orders, and the remainder was seized by the respective princes in whose dominions they were situated.*

* The number of Templars in England, Scotland, and Ireland, at the period of the suppression of their Order, was about 250. The Knights wore linen coifs and red caps close over them; shirts and stockings of twisted mail, a sopra vest, broad belts, and swords. Over the whole was a white cloak, reaching to the ground, embroidered on the breast with a red cross.

Spenser's "Red-Cross Knight" appears to have been depicted from a recollection of the habit and manners of the Templars; whom St. Bernard has described as being grave of countenance and deportment.

“ And on his breast a bloodie crosse he bore,
 The deare remembrance of his dying Lord,
 For whose sweete sake that glorious badge he wore,
 And dead, as living, ever him ador'd.
 Upon his shield the like was also scor'd,
 For soveraine hope which in his helpe he had.
 Right, faithful, true, he was in deede and word;
 But of his cheere did seem too solemne sad,
 Yet nothing did he dread, but ever was ydrad.

Fairy Queen, Book I. Can. i.

Edward II., in the 6th year of his reign, granted the Temple and its appurtenances to Aymer, or Audomar de Valence, Earl of Pembroke, by the description of the "whole place and house called the New Temple, at London, and the ground called Fiquet's Croft, and all the tenements and rents, with the appurtenances, that belonged to the Templars in the city and suburbs of London; and the land called Flete Croft, part of the possessions of the said Templars." Two years afterwards, the King, having otherwise satisfied the claims of the above earl, re-granted the premises to his uncle, Thomas Earl of Lancaster, on whose attainder they reverted to the crown. In the 17th of the same reign, all the unappropriated estates of the Templars in England were granted by the King and Parliament, in compliance with the injunctions of a second Council assembled at Vienne, in 1324, to the Knights Hospitallers of St. John of Jerusalem; whose Order had been instituted for nearly similar purposes to that of the Templars, and was then held in great repute for the extraordinary valour which the Knights had displayed in expelling the Turks from the Isle of Rhodes, a few years previously.

The Knights Hospitallers were settled in England early in Henry I.'s reign, and they had already a large establishment at Clerkenwell, including the spacious Church of St. John and the precincts of St. John's Square. Shortly after the above grant, the Prior and his brethren appear to have been compelled, by undue influence, to convey the New Temple and its appurtenances to Hugh le Despencer the younger, and his heirs; but on his attainder and execution, they reverted to the crown. Edward III., in his 2d year, granted the custody and revenues of the Temple possessions to William de Langford, for ten years, at the annual rent of 24*l*. But in the next year "the Church and places sanctified

and dedicated to God," were restored to the Knights Hospitallers; "by reason whereof William Langford was abated 12*l.* 4*s.* 1*d.* of his said rent." After Langford's interest had expired, the same King, in his 12th year, "for 100*l.* promised by the Prior towards his expedition into France, did grant the rest of the manor and lands not sanctified, to the Prior and Friars of the said Hospital of St. John, and his successors, together with the Church, churchyard, and cloisters."

Some years afterwards, the Knights Hospitallers leased the Temple and its appurtenances for a rent of 10*l.* per annum, "to a society of students of the Common Lawe," who removed thither from Thavies Inn, in Holborn; and the members having greatly increased, formed themselves, early in the reign of Richard II., into two Societies, viz., those of the Inner Temple, and of the Middle Temple; yet still possessing a general interest in the premises. About that period, (anno 1381,) according to Stow, the insurgents under Wat Tyler "destroyed and plucked downe the houses and lodgings of this Temple, tooke out of the Church the bookes and records, that were in hutches, of the apprentices of the law, [and] carried them into the streetes and burnt them: the house they spoiled and burnt, for wrath that they bare Sir Robert Halles, Lord Prior of St. John's in Smithfield."

On the dissolution of the Order of the Knights Hospitallers, in the 32d of Henry VIII., the Temple reverted to the crown, but was still continued to be held on lease by the law professors till the time of James I., who, by his Letters Patent, dated at Westminster, on the 13th of August, in his 6th year, granted the whole, by the description of "Hospitalia et Capitalia Messuagia cognita per nomen de Inner Temple, sive Novi Templi Lond.," &c., to Sir Julius

Cæsar, knt., and the treasurers, benchers, and others of this house, and their assigns, for ever, “for the reception, lodging, and education of the Professors and Students of the Laws of this realm,” at a rent of 10*l.* yearly, from each Society.

Stow, after mentioning the original dedication of the Temple Church by Heraclius, in 1185, says, “this Temple was againe dedicated, 1240; belike also newly re-edified then.”—But the appearance of the present fabric, when considered in connexion with the state of architecture at the above periods, would seem to warrant a somewhat different hypothesis; namely, that the western or *round* part, was that which the Templars, in order to give celebrity to their new foundation, had had consecrated, in 1185, by the Patriarch Heraclius; and that the eastern part, to which in fact the other can only be regarded as a vestibule, was built subsequently, and dedicated on its completion in 1240. The Pointed style of architecture was then generally prevalent; although at the earlier period, 1185, it was frequently blended with the circular or Norman style.

This edifice narrowly escaped destruction in the Great Fire of 1666: in 1682, it was repaired and ornamented, and a curious wainscot screen set up. In 1695, the south-western part, which had suffered by fire, was rebuilt; and on that occasion the antient stone, inscribed with the particulars of its original dedication, was broken and destroyed. From a transcript, however, made by Mr. George Holmes, the Antiquary, it was copied into Strype’s Edition of Stow’s London; and after the late general reparation of the Church in 1811, at the expense of the Societies of the Inner and Middle Temple, it was ordered by them to be restored. The Rev. Mr. Pegge, in his “Sylloge of Inscriptions,” states

that the '*Indulgence*' mentioned in it was the earliest instance of the kind which he had met with.

Independently of the interest excited by its singular plan and curious architecture, this Church has engaged great attention from its very antient sepulchral Effigies, which lie in two groups within the circular area of the vestibule. They have been generally reputed to represent *Knights Templars*; yet as only one of them, which had any immediate connexion with that Order, has been historically identified, there appears to be no sufficient reason for that appellation having been given to the whole.

From the crowded and peculiar manner in which these memorials of departed greatness are now arranged, there can be little doubt of their having been removed from the places they originally occupied; most probably from tombs or pedestals which once stood here, but which, at some remote period, have been destroyed. This conjecture is corroborated by the fact of an excavation having been made, during the repairs in 1811, under the northernmost group, for the purpose of discovering whether any vault or coffins were beneath, and it was then satisfactorily ascertained that there was neither one nor the other.

These Effigies, which are nine in number, are greatly mutilated and defaced; together with a sort of sarcophagus, formed *en dos d'âne*, they have been disposed in two rows, five in each, between the north-eastern and south-eastern columns, (as shewn in the ground plan in the annexed Print,) and inclosed by iron railings. The figures have been sculptured out of blocks of freestone, two feet in thickness, and are lying on platforms of similar stone. The attitudes vary, but the figures are all recumbent, and represent *Knights*, armed *cap-à-pie*, in mail armour, with

surcoats: one only is bare-headed, and wears a monk's cowl. Their shields are of the heater or Norman form, but differ in size: one of them is so remarkably long, that it extends from the shoulder to the middle of the leg. Their heads, which, with a single exception, repose on cushions, are mostly in hoods of mail: two or three have flattish helmets over the mail, and one wears a kind of casque. Most of their swords have been broken; in consequence of which mutilation one of the Knights has been described as in the act of drawing a dagger, but with evident impropriety.

Five of the Effigies are *cross-legged*, a position acknowledged to indicate that they were intended either for actual *Crusaders*, or for other Knights who had assumed the Cross, and vowed to engage in the Holy War, as it was called, against the infidels in Palestine. Only three or four, however, of these persons can now be satisfactorily identified; and as to the remainder even conjecture is silent.

The first figure in the southernmost group is said, by Gough, to be that of *Geoffrey de Magnaville*, who was made Earl of Essex by King Stephen, and on his creation augmented his family arms, which were quarterly, or, and gules, with an escarboucle, — a charge that is still apparent on the shield. He died in October, 1148, having been mortally wounded in besieging the castle at Burwell; his body was arrayed by some Knights Templars in the habit of their Order, and conveyed to the Old Temple, from which it was afterwards removed to the New Temple. The second figure is that of the famous *William Marshall*, or *Le Mare-schall*, first Earl of Pembroke, who, dying in April, 1219, was interred in this fane: a lion rampant, forming a part of his arms, may still be traced on the shield, and his feet rest on a lion. On the shield of the third figure, which

represents a youthful-looking Knight, bare-headed, and in a cowl, are three water bougets, the bearing of the *Ros* family. Weever applies to this effigy the following fragment of an inscription, “ insculpted on one of these cross-legged monuments,” which he found among the Cotton Manuscripts, viz. :—“ *Hic requiescit R Ep quondam visitator generatis ordinis milicie Templi in Anglia et in Francia et in Italia :*” and which, from a pedigree of the Lords *Ros*, was referred to *Robert Ros*, a Templar, who died about the year 1245, having bestowed upon his Order the manor of Ribston, in Yorkshire. Gough, however, on the authority of Bishop Tanner, assigns this figure to the second Lord *Ros*, surnamed *Fursan*, who was the person that actually gave Ribston to the Knights Templars ; and who, joining their Order, was buried here in the 11th of Henry III., anno 1227. The fourth figure is supposed to have been intended for *William Marshall*, second Earl of Pembroke ; he died in April, 1230, and was interred near his father. The last, or coffin-shaped memorial, has been assigned to *William Plantagenet*, fifth son of Henry III., who died in his infancy, and was buried here about 1256 ; but it is by no means likely that a full-sized coffin should have been sculptured for a mere child.

Not a single figure of the northernmost group can be decidedly appropriated ; but the fifth, or that which is cross-legged, was most probably meant for *Gilbert Marshall*, third Earl of Pembroke, who was killed by a fall from an unruly horse, at a tournament near Ware, in June, 1241, and whose remains were deposited near those of his father and brother, in this edifice. Camden says that “ the statues of William, and his sons William and Gilbert, all marshalls of England, and Earls of Pembroke, were still to be seen in this Temple,

cross-legged ; as were all who at that time engaged in the Crusades, or as the phrase was, *took up the cross* :” and “ on one of the tombs,” he continues, “ I have read this inscription, in letters almost effaced, ‘ *Comes Penbrochia* ;’ and at the side, ‘ *Miles eram Martis. Mars multos vicerat armis.*’ ” The first Knight in the group is represented with a leopard at his feet, the head of which is pierced by his sword ; at the sides of his pillow are sculptured roses. The fourth Knight is depicted in a spirited though peculiar attitude, as though trampling on a cockatrice, or dragon ; most probably in allegorical reference to the Christian’s triumph over Satan.

Another antient figure in this Church, which has given rise to some discussion, is that of a *Bishop*, pontifically habited, with a crosier in his left hand, and his right hand in the customary attitude of benediction, lying upon a plain tomb on the south side of the chancel. This has been assigned to the Patriarch Heraclius, who died at Acre, in the year 1191 ; and a learned bencher, Mr. Jekyll, has argued, in his small tract entitled, “ Facts and Observations relating to the Temple Church,” that the supposition is not altogether unreasonable. It may be affirmed, however, without entering into a particular detail, that there is not the least authority for assuming that Heraclius was ever brought to this country after his decease ; and as we know that *Sylvester de Everdon*, Bishop of Carlisle, and some time Chancellor of England, was buried in this edifice in 1255, there can be little doubt of the effigy being intended for that prelate. At the time of the last repair an entire skeleton was discovered beneath the figure, within a leaden envelope, placed in a stone chest, or coffin, of about ten feet in length and three feet in height, and having a circular cavity to admit the head. Fragments of garments, and many pieces of a staff,

or crosier, were also found ; and, what is extremely remarkable, at the feet of the skeleton were some portions of the skull, and other bones, of an infant a very few months old ! The “dust in the coffin was carefully sifted,” in the expectation of meeting with “an episcopal ring,” but without success. It was presumed, from that and other circumstances, that this sepulchre had been previously violated ; the leaden wrapper had been divided throughout by some coarse-cutting instrument, taking for its direction the longitudinal line of a cross, in relief, on that part which covered the breast of the deceased.

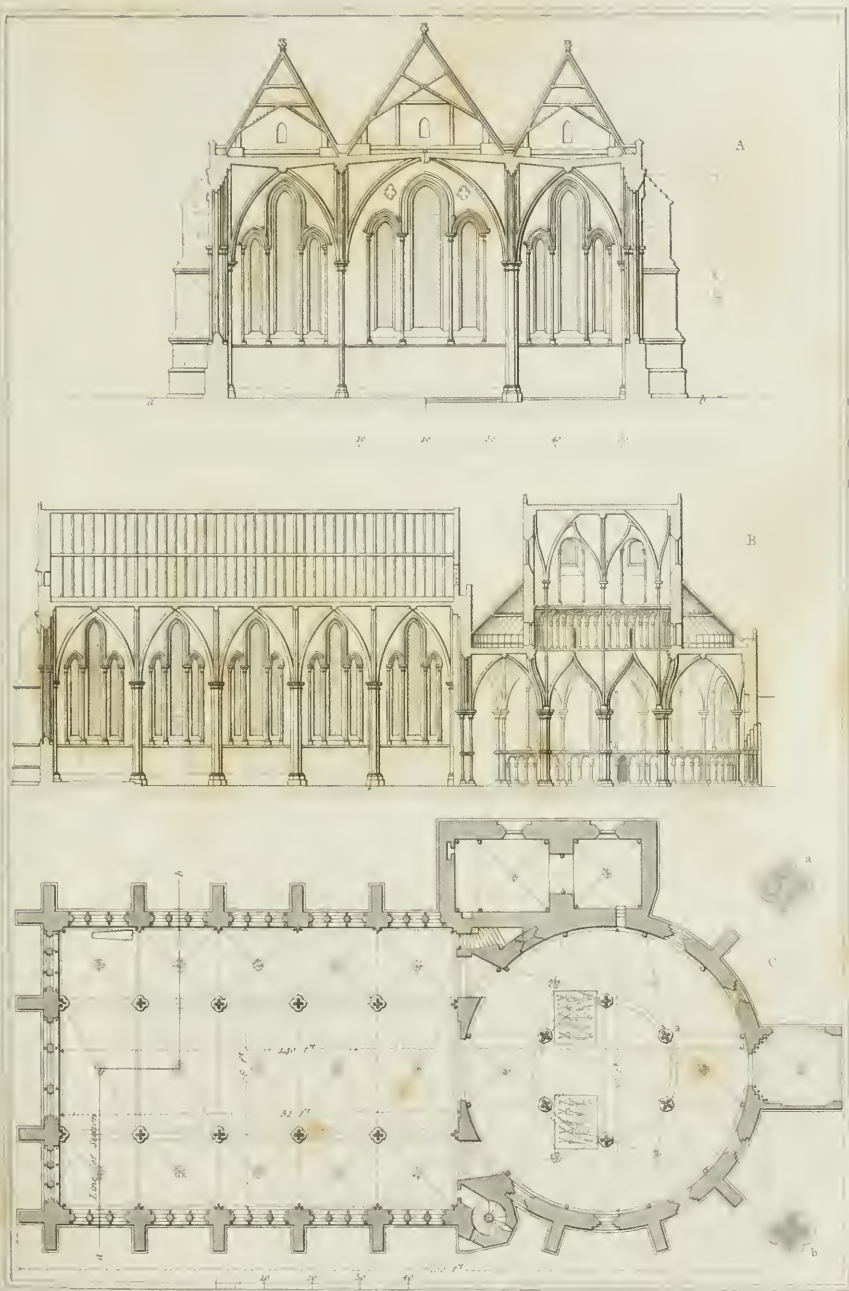
The accompanying Prints will clearly exemplify the form, arrangement, and prevailing architectural style of the Temple Church. The *Ground Plan* displays the peculiar design and form of the building ; by which it is seen that it consists of two marked and distinct divisions, *i. e.* a circular arrangement or vestibule towards the west, and a square area or space towards the east. The former is entered by a large doorway, beneath an arched porch, or cloister, having four columns on each side supporting archivolt mouldings, which form a receding semicircular archway. These mouldings, as well as the capitals and jambs of the doorway, are adorned with foliage, lozenges, and figures, sculptured in the stone. The circular part within is divided into two spaces by a series of six clustered columns supporting as many acutely-pointed arches. The form of these arches, the proportions and shapes of the clustered columns, with the groined mouldings, and blank arcade, beneath the sills of the windows, against the outer wall, and the arcade of intersecting arches, in the second story over the open arches, are shewn in Plate II. In this plate the organ screen, which fills up the arch between the circular vestibule and the choir of the church,

is supposed to be removed.* A section of the church, above the ground plan, shews the junction of the two parts of the building; also the five treble windows on the south side, the roofs over the arch of the circular part, and over the centre aisle, &c. The other Plate, a view of the church, looking towards the east, with the section of the east end, will serve to render the whole interior familiar to the reader.

AUTHORITIES :—Britton's "Architectural Antiquities," vol. i. ; — Tanner's "Notitia Monastica;" — Dugdale's "Monasticon;" — Dugdale's "Origines Juridiciales;" — Strype's Edition of Stow's "Survey of London;" — Newcourt's "Repertorium;" — Jekyl's "Facts and Observations," &c. ; — Mills's "History, &c., of the Crusades;" — Gibbon's "Decline, &c., of the Roman Empire;" — Weever's "Funeral Monuments;" — Gough's "Sepulchral Monuments;" — Fuller's "Holy Warre."

* In contemplating this organ screen, and other parts of the fittings up of this church, but more particularly the slovenly and tasteless modes of plastering, white-washing, &c., I cannot but sincerely lament the want of propriety, and even judgment, that is thus manifested. The architecture, form, and peculiar beauty of this edifice, challenge not only the respect of every real antiquary, but the admiration of every artist. It should therefore be sacredly preserved, and protected from every species of injury and innovation. Its walls and roofs should be kept in good repair, its ornaments scrupulously guarded, and a simple, judicious tone of colour should prevail throughout the whole interior.

I. B.



J Britton direx^t. S Rayner del^t

1111111111

TEMPLE CHURCH

C PLAN: B. LONG & A. TRANSVERSE SECTION

London: Published by J. Taylor, 11, St. John's Street, 1825.



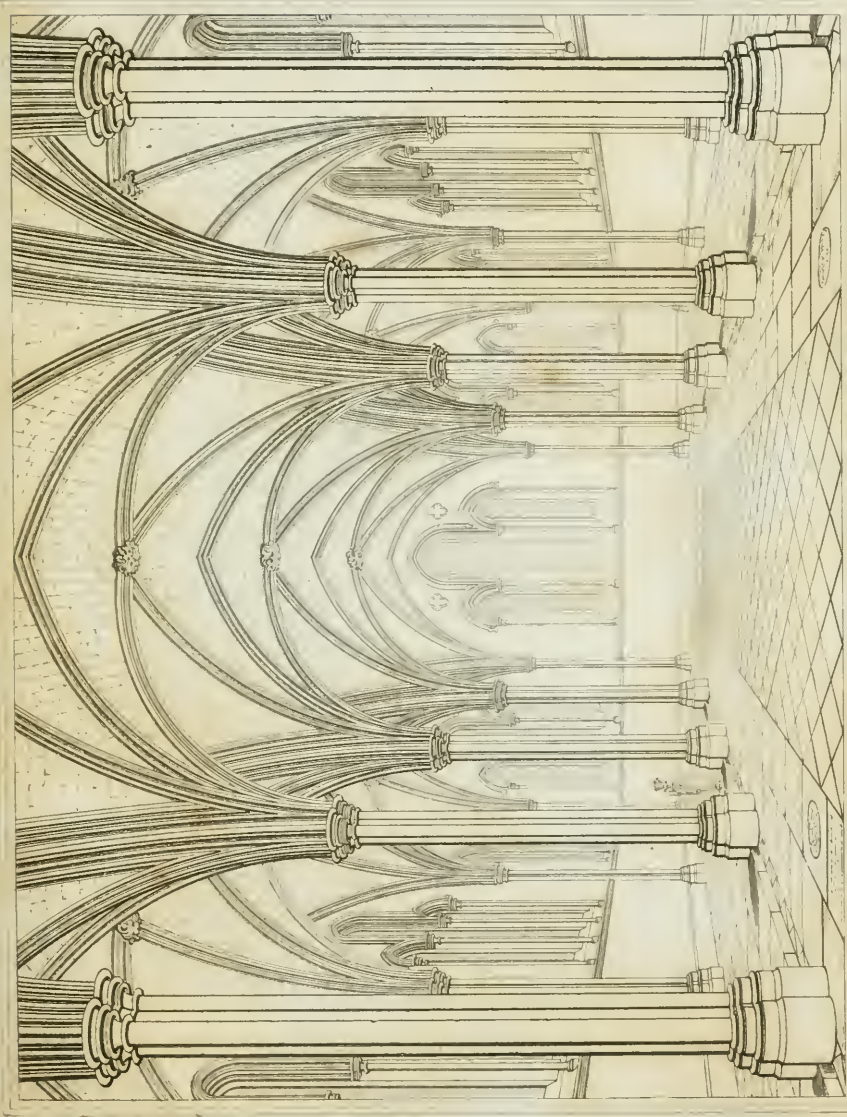
J. Britton del. G. Cattemole del.

J. Le Keux sculp.

THE TEMPLE CHURCH.
CIRCULAR PART, LOOKING EAST.

London, Published, April, 1831, by J. Taylor, High Holborn.

J. & C.



J. Britton del.

THE WEST GATE OF THE CATHEDRAL

NEW LOOKING

London Published And Sold 1833 by J. Taylor High Holborn.

J. Le Neve

AN ACCOUNT
OF THE
CHURCH OF ST. PANCRAS:

By J. BRITTON AND E. W. BRAYLEY.

FROM the great interest of the subject, and the considerable degree of public attention which this Church has obtained, it has been thought advisable to narrate a few historical particulars of the Parish of St. Pancras; and also to give a short account of the antient Athenian Temples which suggested the form, arrangement, and general enrichments of the edifice now to be illustrated.

This extensive and very antient parish is in length, from south to north, or from the lower end of Tottenham-Court Road to Ken or Caen Wood, near Prospect Hill, Hampstead, four miles and a quarter: its breadth from west to east, or from Primrose Hill to Maiden Lane, is rather more than one mile and a half; and its circumference is upwards of eleven miles and a half.

Within the last fifty years the houses and population of this parish have received a vast augmentation; and it may rationally be assumed, from the great and progressive extension of the Metropolis towards the north, and from other circumstances, that the whole of its expansive site, which includes upwards of 3,000 acres, will be entirely occupied

by buildings and garden-grounds before the close of another century. The hamlets of Kentish Town and of Highgate, about one-third of the latter of which is in this parish, are of remote origin, though both of them, and particularly the former, have been greatly enlarged within the last hundred years; but those of Camden Town, Somers' Town, and almost the whole of Tottenham-Court Road, with the new streets and squares on the Bedford, Southampton, and other estates, in the vicinity of the New Road, may be said to have grown up during the last forty years; and the buildings in this, as well as in various other parts of the parish, are still in a state of rapid increase.

There is a vulgar tradition that St. Pancras Church was the mother Church of St Paul's Cathedral; and it is a curious fact that there are four prebendal stalls in that Cathedral which derive their names from manors or estates in this parish, viz.:—St. Pancras; Cantelows, Kaunteloe, or Kentish Town; Tothele, Totenhall, or Tottenham Court; and Ruggemere, the site of which is not at present known, although Norden, so lately as Queen Elizabeth's reign, mentions it as a seat of one of the Prebendaries. St. Pancras, the patron Saint of this Church, is said to have been beheaded at Rome, in 304, for his strenuous adherence to the Christian Faith, though a youth only, in his 14th year.*

* St. Pancras has been erroneously reputed as the first Church in which the Catholic rites were solemnised in this country; most probably through some mistake in connecting its history with that of St. Pancras Chapel at Canterbury, wherein St. Augustin is said to have first celebrated mass. A Poem in the "Gentleman's Magazine" for June, 1749, thus alludes to the circumstance:—

" The rev'rend spire of antient Pancras view,
To antient Pancras pay the rev'rence due :

The corps of the Prebend of St. Pancras consists of about 70 acres within this parish; and the Rectory, in very remote times, belonged to it, the Old Church being situated within the prebendal estate. William de Belmeis, nephew of Richard de Belmeis, who was Bishop of London in King Stephen and Henry II.'s time, being possessed of this prebend, gave the tithes to the Canons of St. Paul's; and towards the end of the reign of the latter King, the Dean and Chapter granted the Church of St. Pancras, with all tithes, to the Hospital within their Cathedral, founded by Henry de Northampton, at a reserved rent of one mark per annum. After the suppression of Chantries, Guilds, &c., the Rectory again became the property of the Dean and Chapter, who are still seized of the advowson, and appoint the minister.

St. Pancras, with the manor of Totehele or Totenhall, and one or two other estates, are mentioned in the Domesday Survey. There were, at the period of making that survey, in the Conqueror's time, twenty-four men at Pancras, yielding a rent of 30s. per annum — four villains and four bordars at Totehele, and four villains and seven cottars at Kentish Town. In the year 1251, as appears by a Visitation of the

Christ's sacred altar there first Britain saw,
And gaz'd and worshipp'd with a holy awe;
Whilst pitying Heav'n diffus'd a saving ray,
And Heathen darkness chang'd to Christian day."

It has been stated, that mass was continued in St. Pancras' Church after the solemnization of it had ceased in all other churches in England. Admitting this to have been the fact, though the authority for it does not appear, it could have been for a short period only, and in privacy; since the laws, both of Henry VIII. and Queen Elizabeth, were sufficiently severe to prevent a known repetition of such an offence.

Church of Pancras, that the parish then contained forty houses, including the capital messuages of Tothele, Rugmere, Northbi and Alkichesbri.

It is a remarkable circumstance that the village of St. Pancras, or that part contiguous to the Church, should for many centuries have been one of the least populous places in the parish. Norden, in some manuscript notes to his "*Speculum Britannicæ*," now in the possession of the venerable Mr. Nichols, writes thus:—"Although this place be, as it were, forsaken of all, and true men seldom frequent the same, but upon devyne occasuns; yet it is visyted by thieves, who assemble there, not to pray, but to waite for praye; and manie fall into their handes, clothed, that are glad when they are escaped naked. Walke not there too late!"

"Pancras Church," says the same author, "standeth all alone, as utterly forsaken, old and weather-beaten, which, for the antiquity thereof, it is thought not to yeeld to Paules in London. About this Church have bin many buildings now decayed, leaving poor Pancras without companie or comfort, yet it is now and then visited with Kentishtowne and Highgate, which are members thereof; but they seldom come there, for they have Chapels of Ease within themselves; but when there is a corpse to be interred, they are forced to leave the same within this forsaken Church, or Church-yard, where, no doubt, it resteth as secure against the Day of Resurrection, as if it laie in stately Paules."* Newcourt, whose "*Repertorium*," was published in the year

* It may be inferred that the Church of St. Pancras continued in the neglected state spoken of by Norden, during many years; for we learn from Munday's edition of Stow's London, p. 823, that the remains of the Priory of St. John Clerkenwell, being converted into a Church, served, in 1618, "for all up to Highgate, Moswell," &c.

1700, says, that houses had been built near the Church; yet the population of the immediate neighbourhood was still so scanty, that Divine Service was performed only on the first Sunday in each month. This arrangement continued till about the year 1787, when the service was first begun to be celebrated every Sunday; yet after some years it was again discontinued for a monthly performance.

Previously to that time, however, a great increase had taken place in other parts of the parish, and several subordinate Chapels had been erected, besides others that were not connected with the Established Church, and particularly Whitfield's Tabernacle, Tottenham-Court Road, in 1756: Percy Chapel, which was a private speculation, was built about the year 1769; Fitzroy Chapel, about the year 1778; Bethel Chapel, Somers' Town, about the year 1787; St. James's Chapel, on the road from Tottenham-Court Road to Camden Town, about the year 1792; and Woburn Chapel, Tavistock Place, in the year 1801: and to these should be added the Foundling-Hospital Chapel, which was completed about the year 1748.

Notwithstanding the accommodations afforded by the above Chapels, they were still greatly inadequate to the increased number of inhabitants; as will be proved by the ensuing extracts from the returns made under the Population Acts, in the years 1801 and 1821.

In 1801, this parish contained 4,173 inhabited houses, which were occupied by 7,376 families, of whom 3,779 were chiefly employed in trade, manufactures, &c. The number of houses uninhabited was 253. The population amounted to 31,779; of whom 14,009 were males, and 17,770 females.

In 1821, the inhabited houses had increased to 8,824, which were occupied by 16,382 families, viz., 377 families who were chiefly employed in agriculture, 8,752 in trade, &c.,

and 7,253 not comprised in the two preceding classes; there were 181 houses building, and 400 uninhabited. The total number of persons was 71,838; of whom 31,796 were males, and 40,042 females.

From these statements it will be seen, that both the buildings and the population had been more than doubled within the twenty years which had intervened between the passing of the two Acts referred to; and they are now probably increasing in a still-accelerated ratio.

Until the commencement of the present century, all the parochial affairs of St. Pancras were administered by officers chosen by the inhabitants in open vestry; but as the parish became more populous and more affluent, the upper classes by their superior influence, obtained an Act of Parliament in the year 1804, (which was amended and enlarged in 1805,) vesting the general management of the parish business in 103 Directors, who, with the exception of the Vicar for the time being, and of two nominees appointed by the Lord of Totenhall, or Tottenham manor, were to hold their places for life, and the vacancies to be filled up by themselves. Under these acts the parish was principally governed till 1819, in which year, May the 19th, the remaining rights of the inhabitants, generally, were by another Act of Parliament transferred to a *Select Vestry* of the Parishioners.

In the year 1812, an attempt was made by the late Vicar and other persons, to obtain an act for the erection of a new Church; but from the opposition of a part of the Directors, &c., that attempt proved unsuccessful. The necessity of some increased accommodation was, however, obvious, for the old Church would not conveniently contain more than 262 persons; and it was more particularly urged by the higher classes of parishioners, who, residing in the neighbourhood of the new squares, wished for a more dignified

and capacious structure in their own immediate neighbourhood. In July, 1815, therefore, a meeting of nearly 200 principal housekeepers assembled, and formed a Committee, with instructions to propose, and proceed to obtain, an Act of Parliament for building a new Parish Church, and a new Parochial Chapel, and for other measures relating to the same.

The necessary course being pursued, an Act for the above purpose was finally passed on the 31st of May, 1816, (56th Geo. III. c. 39,) and its execution vested in the Dean of St. Paul's, the Vicar and Churchwardens for the time being, and fifty Trustees therein named; besides four other Trustees, two of whom are to be nominated by the lords of Tottenham manor, and the others by the owners of certain lands at Camden Town and Somers' Town, respectively. The general qualifications of the Trustees, who were appointed for life, with liberty of filling up vacancies, are the being assessed to the poor-rates at 60*l.* per annum, and being in possession of a real or personal estate of the value of 4,000*l.*

By this Act the Trustees were empowered to raise the sum of 40,000*l.* on mortgage, annuity, or otherwise; and to levy rates for the repayment of the same, but not exceeding the sum of four-pence in the pound: to appoint architects and other officers,—make contracts,—purchase ground, not exceeding three acres, for the new Church and Chapel, and to have vaults or catacombs made under them, (but no graves,*) with authority to sell the same, “ as freehold

* The practice of interring human bodies within churches, and in contiguous cemeteries, in such a metropolis as London, is injudicious and lamentable. The clause in the above Act is therefore hailed with pleasure and hope, as a prelude to the entire abolition of the practice. “ They order

of inheritance in fee-simple," and to fix the fees or rates of burial in the vaults; to let pews, &c. The new Church, when consecrated, to be called the *Parish Church of St. Pancras*, and to be vested with all the rites of the old Church, which is afterwards to take the name of the *Parish Chapel*: the new Chapel to be called *Camden Chapel*, but not to be commenced till after the completion of the Church. The Vicar and his successors, to appoint assistant Ministers for the said two Chapels, with annual salaries of not less than 150*l.* nor exceeding 200*l.*, which salaries are to be paid by the Trustees: no christenings to be permitted in the Chapel without the special leave of the Vicar; who is to appoint the respective clerks, the salaries of whom are to be fixed and paid by the Trustees. *Free Seats* to be set out in the galleries and body of the new Church and of the Chapels for the use of the parishioners; which seats are not to be less than one-third of the total amount of sittings, including those appropriated to the Charity and Free Schools. No vestry or other meeting to be held in either Church or Chapel.

The expenditure of the whole sum appointed to be raised by the above Act, and other circumstances, led to a second application to Parliament, and on the 6th of April, 1821, (1st and 2d Geo. IV. c. 24,) another Act was passed for altering and enlarging the powers of the former Act. Under this the Trustees are empowered to increase their number by the election of four more persons duly qualified,

these things better in France;" and it is a reproach to the taste, feelings, and character of Englishmen generally, but Londoners in particular, that they should have suffered the example of *Père la Chaise*, at Paris, to remain so long unimitated, or unimproved upon. Let us hope that a great and eligible plan may be speedily adopted in London, to remedy this evil and remove this reproach.

although not resident within the parish; and the Select Vestrymen to appoint ten persons as Trustees, but not of their own body, in addition to the other Trustees, and with similar authority.

By the second Act, the Trustees are authorised to borrow a further sum of 40,000*l.*, and to levy rates to the amount of an additional fourpence in the pound for discharging the same; to commence the building of Camden Chapel forthwith; to purchase ground for the sites of two new Chapels, which "the Commissioners for Building additional Churches," under the Acts of the 58th and 59th of Geo. III., had agreed to erect within the parish, and to defray the expense of fitting up the same; to have the controul of the said Chapels, the right of appropriation of all the vaults and catacombs, the fixing of the rates of interment, and the application of the proceeds, rents of pews, &c., for paying the salaries of the assistant ministers, lecturers, clerks, organists, pew-openers, sextons, and other persons; but nothing in the Act to affect the surplice fees of the Vicar, who is empowered to be Chairman at all meetings of the Trustees. The accounts of the Trustees, which are to be regularly kept, and the books to be open to the inspection of the parishioners, on payment of one shilling, are to be audited yearly by the county Magistrates in Quarter Sessions, and an abstract of the same printed for parochial use.*

Soon after the passing of the first Act, in 1816, a

* It is enacted in the 38th clause, that if any person, on any Sunday, Christmas-day, Good Friday, Fast or Thanksgiving Day, shall blow any horn or other instrument in the said parish, "for the purpose of hawking or selling any Newspaper or Gazette, Pamphlet or other Paper, or to denote the arrival or passing of any Stage-Coach," he shall forfeit a sum not exceeding twenty shillings: and the offender may be apprehended, without any warrant, by any person witnessing the same!

Committee of the Trustees was appointed to procure a proper site for the intended Church; and early in the year 1818, a plot of ground on the east side of Euston Square, and south of the New Road, containing one acre and eight perches, was purchased for the sum of 6,695*l.*, of the Trustees of Lord Southampton. In April following, designs were advertised for, and premiums offered for the three best. On the 21st of May thirty designs were presented, and on the 1st of June three of them were selected for the premiums; namely 1st, Messrs. W. and H. W. Inwood's, 100*l.*; 2d, Mr. Bedford's, 50*l.*; 3d, Mr. Rickman's, 30*l.*

On the 6th of June, the Messrs. Inwoods were appointed architects for the new Church; and on the 11th of July, a Building Committee of nineteen persons was formed to superintend the execution of the design. On the 3d of May, 1819, the Architects' estimate of expenses for the building (including sundry alterations and improvements on their original plans,) was presented and approved of. In the ensuing months of April and May, contracts were entered into with the following persons, : —

Mr. Isaac Seabrook, for building the Church,	£ 42,253	0	0
But this was eventually increased for alter- ations and additional work, in the sum of }	3,513	10	0
Making together.....	£ 45,766	10	0*
Messrs. Brown and Young, for Scagliola } Columns at the east end, interior..... }	742	16	2
Messrs. C. and H. Rossi, for Terra-Cotta } ornamental work }	4,300	0	0
Amount of Contracts	£ 50,809	6	2

* Viz:— For the building, 42,253*l.* For wainscot pews, instead of deal, 1,079*l.* For additional work to the western doorways, 180*l.* For two stone

In excavating for the foundations, it was discovered that the upper layer was of gravel to the depth of about six feet, then a stratum of yellow clay about two feet in thickness, and under that a remarkably fine and hard blue clay, which, it is probable, extends to the depth of seventy feet before there is any water.

The building was commenced on the 1st of May, 1819, and on Thursday, July the 1st, the first stone was laid by his Royal Highness Frederick, Duke of York. The whole of the foundations, up to the level of the portico paving, were completed during the same year. The walls, up to the roof, were built in 1820. In the following year, the building was roofed in, the tower and portico completed, the catacombs formed, and the interior considerably advanced. All the works were finished in the month of April 1822; and on Tuesday the 7th of May following, the New Church was consecrated by the Bishop of London, the sermon being preached by the Rev. Dr. Moore, Vicar of St. Pancras. The expense of the Consecration was 272*l.* 14*s.* 7*d.**

staircases, instead of oak, 186*l.* For alteration to free seats, 175*l.* For varnishing pews, 137*l.* For men attending furnaces and fires, 99*l.* 10*s.* For iron railing and stone curb to inclose the ground, 1,657*l.*

* During the first three years after the passing of the Act in 1816, the Church-rate was two-pence in the pound; it was afterwards increased to four-pence; then seven-pence; and is now, anno 1824, for the first time, eight-pence in the pound.

Of the three parochial Chapels which are now building, Camden Chapel, in the New Road, between Camden Town and Kentish Town, is nearly finished; the others, which are situated in Regent Square, near Gray's-Inn Lane Road, and in Somers' Town, are to be completed in the course of the year 1824. That in Regent Square is, in the Appendix to the Commissioners' Third Report, called "Grecian Ionic," and the amount of the contract, &c., stated at 16,025*l.* 10*s.* 2*d.*; it will contain seats for 1832

*General Particulars of Charges for Erecting and Fitting up
St. Pancras' Church.*

Expense of ground	£ 6,695	0	0
Railing and curb, inclosing same	1,657	0	0
Building Expenses, including } drains, & forming ground }	£ 66,904	18	1
Deduct drawback on Excise } and Custom duties for } building materials, as re- } ceived,	3,653	11	7
		63,251	6 6
		£ 71,603	6 6

Fittings up:— Upholsterers' } and Cabinet Work..... }	1,025	18	2	
Gilding	154	12	0	
Velvethangings to Pulpit and } Reading-desk..... }	567	17	1	
Organ, by Mr. Gray	1,050	0	0	
Clock and Bells.....	973	12	5	5,076 1 2
Warm-air Stoves	305	0	0	
Register Stoves, Fenders, and } Fire Irons	50	10	6	
Gardeners' Work, laying out } ground	251	0	0	
Communion Plate.....	697	11	0	
				£ 76,679 7 8

The *design* of St. Pancras' Church having been formed on antient examples of *Athenian* architecture, it may not be uninteresting to preface our description by a few par-

persons. That in 'Somers' Town, called "Gothic," will accommodate 1985 persons; the contract, incidental expenses, &c., amount to 13,580*l.* 10*s.* 6*d.*

ticulars respecting the buildings which were chosen by the Architects for its immediate prototypes, viz. the *Erechtheum*, a double Temple, on the Acropolis of Athens, dedicated to Minerva Polias, and Pandrosus ; and the octagon *Tower of the Winds*, near the Acropolis, but in the lower city of Athens.

The Erechtheum is divided nearly equally into two parts : the eastern wall, as being from its aspect the most sacred, was appropriated to the goddess Minerva, in her character of Protectress of the city ; and the western part to the nymph Pandrosus. Vitruvius describes it as ingeniously varying in its plan from the usual parallelogram, namely, in being extended and enriched by lateral porticoes to the right and left of the main structure. It is the most antient Temple of the Acropolis, and is admitted to have been built when Ionic architecture was at its meridian. Its most remarkable features are, — the rich hexastyle portico on the east, or principal front ; the remains of a magnificent doorway under the northern portico ; and the lateral portico on the south, which is peculiarly characterised by its highly enriched entablature, sustained by female statues of distinguished Athenians, in imitation (probably) of the statues of Priests, so used by the Egyptians to support entablatures in their sacred buildings.*

* “ The application of Statues for architectural purposes,” says Mr. Gwilt, in his interesting little tract on the “Origin of Caryatides,” is of “ much higher antiquity than the invasion of Greece by the Persians ;” to which epoch they have been referred by Vitruvius, who represents the Grecian architects as introducing the use of Caryatides, by substituting statues of Caryan women, instead of columns, into the porticoes of their public buildings, in order to perpetuate the ignominy of the inhabitants of the city of Carya, who had joined the Persians on their invasion of the Greek states. Without, however, entering into the question of the origin

This Temple, which furnished the model for the cella or body of the new Church, was originally consecrated to Neptune, but subsequently to Erechtheus, one of the first Kings of Athens, who dignified his reign, and benefitted his country, by useful institutions. The eastern division was more particularly used for sacrifices to Neptune, Erechtheus, and Minerva Polias the Protectress of Athens; and the statue of this goddess, in olive wood, was preserved there. Its area was eight feet above that of the *Pandrosium*, or western division, with which it communicated; and which was so called from having been dedicated to Pandrosus, one of the three daughters of Cecrops, the founder of Athens. Within the Pandrosium was the olive-tree, fabled to have been produced by Minerva when contending with Neptune for the patronage of this city; it was called *Pankyphos*, or incurvated, from the branches having bent downwards after reaching the roof of the building. The portico on the south had a staircase in it leading down to the Pandrosium, and a doorway at the bottom of the stairs, opening to the Temple.*

of this class of figures, it may be remarked that the term *Caryatides*, when given, as it has been by the French and other writers, to the supporting statues of the Erechtheum, is entirely misapplied; as that temple was erected prior to the Persians invading Greece, and therefore long before the circumstance of the Caryans having deserted the Greek cause, and uniting with the enemy. After the Persians and Caryans had been overcome by the Greeks, the architects of that country began to introduce Caryatides and Persians, particularly defining them by their dress, and even by their portraits, and placing them in ignominious situations, supporting the trophies of their conquerors, but not allowing them places in their sacred temples.

* Various interesting details relating to this Temple, will be found in Stuart's "Antiquities of Athens;" and further illustrations are intended for publication by Mr. Cockerell, and also by Mr. H. W. Inwood.

The Temples of the antients were, almost without deviation, devoid of any surmounting building or crowning story. Pausanias, the Grecian topographer, however, mentions a very antient Temple of Venus, at Sparta, which had another building raised upon it, as it should seem, for the purpose of making it additionally ornamental. But though there is nothing in Grecian architecture of a character corresponding with the Tower or Steeple of a Christian church, that appendage has become such an essential feature in our sacred edifices, that no design, however elegant, would obtain favour wherein it was omitted. The Architect, therefore, who forms a composition on examples of Greek or Roman origin, has the great difficulty to encounter of making the prevailing lines of his building, which are necessarily horizontal, assimilate with the vertical lines of the tower. Notwithstanding this, he is obliged to conform to what long-established custom has rendered necessary, at the hazard of destroying the lineal harmony of his design by discordant associations. The only Grecian building that bears any analogy to the towers of our churches, is the Athenian Tower of the Winds, which is of an octagonal form, and has been adopted, in its general character, for that of the present edifice. It is principally remarkable for the simplicity and plainness of its elevation, crowned with an enriched deep frieze and an ornamented circular roof; the frieze is sculptured with volant figures of the eight principal winds. On two sides, in the lower part, are small porticoes, formed of an order of the simplest species of Corinthian; the same, it would appear, as the Corinthian order invented by Callimachus.

The plan of this Church bears a close affinity to that of the antient Temple; and, like that, it is raised on three steps,

for the purpose of giving it an appearance of stability and foundation. On its western or principal front, is a hexastyle portico, sustaining an angular pediment, and including, like the original Temple, the whole extent of the elevation in its range; the colonnade, also, is projected in a similar proportion; and the enriched doorways, under the portico, are faithfully constructed in imitation of the eastern and northern entrances to the antient fane.*

The upper windows on the sides and eastern front of the Church, are of the same proportion and form as those of the antient Temple; and the whole of the entablature, the ornaments, and the antæ terminating the angles of the eastern and western fronts, are continued along the sides of this edifice exactly as in the original. There is a variation, however, in the lateral porticoes towards the east, which in the original are essentially different from each other, both in design and extent; circumstances that may be partly accounted for by the inequalities in the level of the rock whereon they are built: here, they are both uniform, and made to correspond with the southern portico of the *Pandrosium*. Four statues of females of colossal size, on each side, stand on a continued plinth, in the middle of which are folding doors of iron, closing the entrances to the vaults or catacombs beneath the Church: each figure bears an ewer or water-jug in one hand, and has the other resting on

* Permission was obtained at Athens by Mr. H. W. Inwood, one of the architects of St. Pancras' Church, to take complete casts of all the ornaments of the above-mentioned doorways; which casts, together with several marble fragments of the eastern doorway, that were discovered on excavation, were brought by him into this country, and from them the western doorways of the new Church were designed, in exact conformity to those of the antient Temple.

an inverted torch, the common emblem of death.* The cornices are studded with lions' heads, and within each portico stands a large sarcophagus.

The eastern front has a semicircular termination, and in that respect it varies from the antient Temple: it is ornamented by semi-columns and ante, but the capitals of the latter are not continued as on the side walls: the angular termination of the roof is similarly enriched to that of the pediment. Imitations of Greek tiles, in *terra cotta*, are ranged along the coping of the side walls, as well as round the circular part of the east end.

Two principal compartments form the design of the tower, each consisting of an octangular peripteral temple, composed, as already stated, on the general model of the antient Tower of the Winds. The lower temple rises from an elevated sub-basement, which is continued up from the walls of the pronaos, or centre vestibule of the Church: its cella incloses the bells, and has openings, with ornamental louvre-stones, for the egress of sound, towards the four cardinal points. The exterior columns are placed at the angles of the polygon; and on the western entablature is a clock-dial with surrounding Grecian ornaments. The cella, by its continuation considerably above the colonnade, forms the sub-basement of the small upper temple, which, with the exception of having a continued portico or peristyle, going round it, and of a variation in the enrichments of its frieze and crowning ornaments, bears a very near resemblance to the Tower of the Winds: in lieu, however, of the Triton and wand in the original, the symbolical representation of the wind,

* The above figures are of *terra cotta*; they were formed in pieces, and cemented together round pillars of cast-iron, which in reality support the entablatures.

which terminated the composition, a Cross, the great emblem of Christian worship, has been here substituted.

The interior of this edifice is approached by three doorways only, all which are ranged under the western portico, for the purpose of preventing cross draughts of air within the building, as well as contrary currents of persons. The two side doorways open into vestibules for the use of the galleries and side aisles of the Church: a large and handsome expanded flower, stuccoed, forms the central ornament of each ceiling. The middle doorway opens into a lofty octagonal vestibule, presenting the internal effect of the Tower of the Winds: it is enlightened by small windows, partially glazed with tinted glass. The door-cases are very highly enriched; their different members being ornamented with the rose, lotus, honeysuckle, and other classic adornments. The principal entrance into the body of the Church opens from this vestibule.

The *Interior*, which is 60 feet wide, and 117 feet in length, is designed in imitation of the general plan of antient temples; but with some alterations for the purpose of adapting it to opposite customs, and to a different mode of worship. A peristyle, of eight columns on each side, with six additional columns flanking the approach from the west, support the galleries, which are continued along the north, west, and south sides. The altar part, or *sacrarium*, consists of a tribune, resembling the half of a circular Ionic temple, enriched with six scagliola columns, which are raised on a sub-basement, and support an architrave and ceiling above: on the latter are reliefs of the sacramental cup and Grecian ornaments, splendidly gilt. The columns are formed of timber, covered with scagliola, in imitation of *verd antique* marble; the interior columns of the Erechtheum having been found to be of marble of

that description. Beneath the windows are the Decalogue, Lord's Prayer, and Belief, inscribed on plain tablets of statuary marble. This recess has three windows. The ceiling of the church, which is horizontal, is divided into numerous paneled compartments, or *caissons*, ornamented with expanded flowers, in plaster; some of them in bold relief, and others deeply sunk within the pannels: this was designed as an imitation of the manner of decorating the timber ceilings of antient temples. In the western gallery is a large organ; and in front are the royal arms of George IV. At this end, in recesses, elevated over the side vestibules, are the seats for the parochial free-schools, which are approached by small private staircases, in order to prevent an interference with the principal staircases. The sashes, case-ments, &c., of the window openings, are all of cast-iron, glazed with ground glass; and within each is a rim of coloured glass, ornamented with the Grecian honeysuckle. The pewing of the galleries, as well as in the area, is of wainscot: and the organ case is also of the same wood. Both the pulpit and the reading-desk, though dissimilar, are designed in a style of chasteness and simplicity; they stand opposite to each other, between the easternmost columns on each side of the church, and are remarkable from having been constructed out of the remains of the Fairlop Oak: * the wood is finely grained, and has been highly

* This memorable Tree stood in Hainault Forest, in Essex, about one mile from Barking Side. Gilpin, in his "Remarks on Forest Scenery," acquaints us that, "The tradition of the country traces it halfway up the Christian era." Its roughly-fluted stem was about nine yards in circumference; and it had eleven vast arms, spreading somewhat like those of a beech, and shadowing an area of 300 feet in circuit. This tree was first brought into general notice in Queen Anne's reign, by an eccentric character named John Day, a block and pump maker of Wapping,

polished. The Church contains convenient sittings for 2,500 persons.

On each side of the Church, at the east end, are small doorways communicating with the lateral buildings; that towards the south is appropriated to the use of the minister, as a robing-room, &c.; and that on the north for the celebration of marriages, christenings, and other religious ceremonies: in the latter, which is a tetrastyle, or four-columned room, are closets for the safe keeping of records, plate, and other valuables: both these apartments have entrances from the exterior.

The Church is warmed and ventilated on Silvester's principle, by which heated air is admitted by apertures in an ornamented skirting under the pews. The sepulchral vaults, within the sub-structure, are precisely the same as those in similar situations; they are entered by granite steps, from the outside, as shewn in the ground plan, leading into a vestibule, or chamber, painted black to accord with its destination, in which the last ceremonies of burial are administered, previous to the final removal of the dead to the allotted vaults. A circulation of air is maintained

who was accustomed to invite his friends to an annual entertainment beneath its shade, on the first Friday in July; and hence the origin of Fairlop Fair, which has been kept up to the present time. The main branch and part of the body of this venerable monarch of the Forest were, in June 1805, consumed by an accidental fire, occasioned by the culpable negligence of a company of cricket players. The damage which it then received, together with the decay arising from age, the wanton dilapidations of the mischievous, and the reprehensible practice of kindling fires within its hollow trunk, and among the cavities of its mouldering roots, proved at length the means of total ruin, and it was finally blown down, in a great storm, in the beginning of the year 1820.— See "*Beauties of England*," &c., *Essex*.

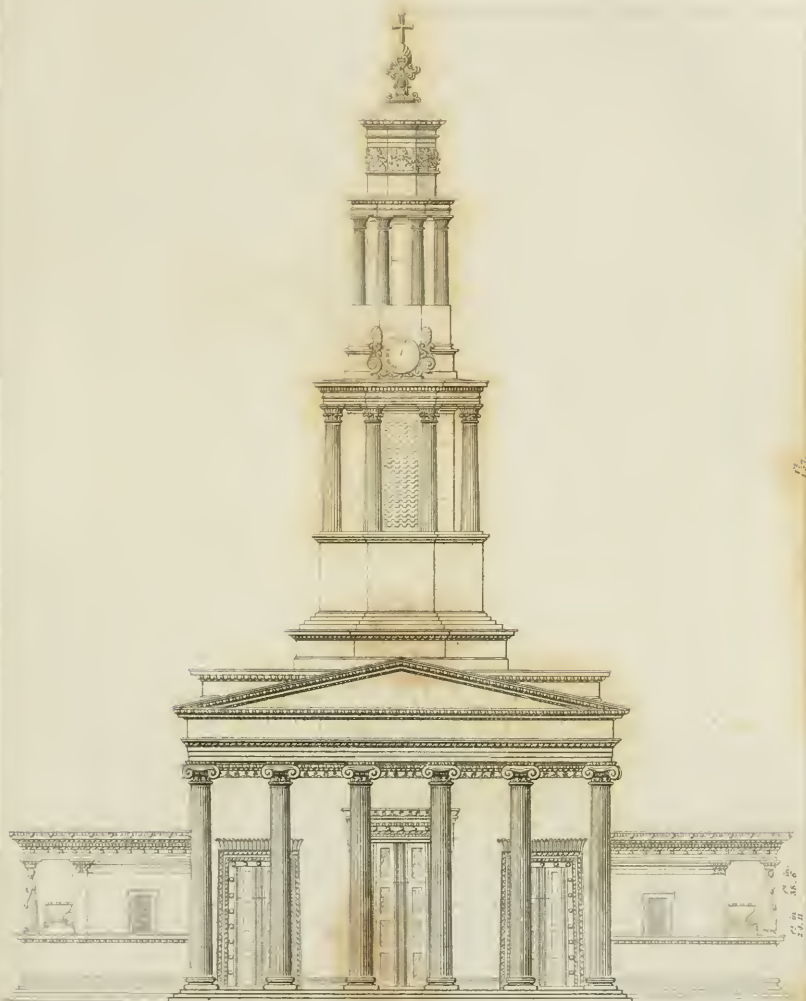
through them by means of exterior openings, and circular gratings of cast-iron. These catacombs range under the whole extent of the building, and are calculated to contain 2,000 coffins.

The body of this edifice is built with brick, and completely faced with Portland-stone, of from five to seven inches in thickness. The portico, and the tower above the roof, are wholly of Portland-stone; so also are the sarcophagi. The roof is covered with lead. The capitals to the columns, and antæ, and all the external ornaments, enriched mouldings, &c., are of *terra cotta*. Between five and six tons of wrought-iron, in chain bars, and other necessary ties, besides strong copper cramps, and joggles of great weight, were used in the construction of the tower. The shafts and bases of the six small fluted columns, under the west gallery, the cores, three inches in diameter, of the columns of the other galleries, and the doors to the strong rooms, or closets, are all of cast-iron. From twelve to fourteen tons of wrought-iron were likewise used for straps, ties, bolts, nuts, &c., in the different parts of the building, where such securities were deemed necessary.

The accompanying Prints will clearly exemplify the forms, proportions, arrangement, and architectural enrichments of the Church. PLATE I., A., shews the longitudinal Section from east to west, looking south. B., the Elevation of the north side, with only the basement of the tower. C., Ground Plan of the whole Church, on which some of the principal measurements are figured. The steps, at the two wings at the north-east and south-east corners, are the approaches to the vaults or catacombs, which are ventilated by six circular apertures, with iron gratings, on each side of the Church, and five at the east end, — these are indicated in the Ground Plan. PLATE II., A., shews the Section of the east end,

cut through the wings, with the steps to the vaults. B., exterior Elevation of the same end. PLATE III., Elevation of the west end, with the wings at the east end. This Plate displays the form, proportions, and character of the portico ; and also those of the tower : the tympanum of the pediment is plain, but the Trustees of the Church have had it in contemplation to ornament it with appropriate sculpture.*

* Mr. Britton acquaints his friends and the public, that he has made considerable *Topographical Collections for a History of the extensive and populous Parish of St. Pancras*, and will be thankful for the Communication of any information calculated to augment and elucidate that history.



J. Burton direct. Bishop del.

W. & H. W. INWOOD ARCHT^s 1822.

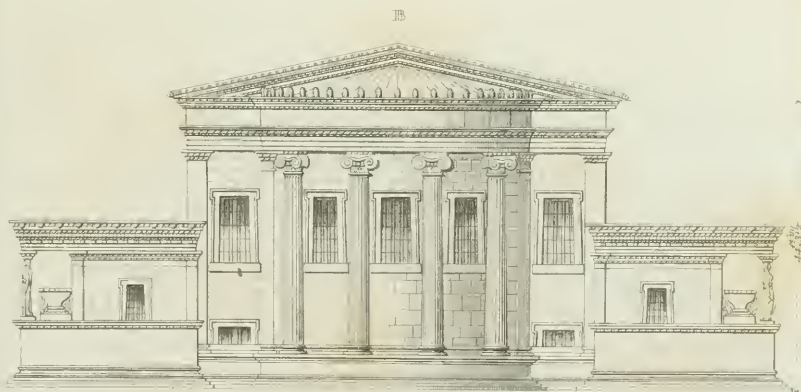
J. Le Keux sculp.

ST. PAUL'S CATHEDRAL.

WEST FRONT.

London. Published April 1. 1823, by J. Taylor, High Holborn.

7 & 17



J. Britton direx: H. Bishop del.

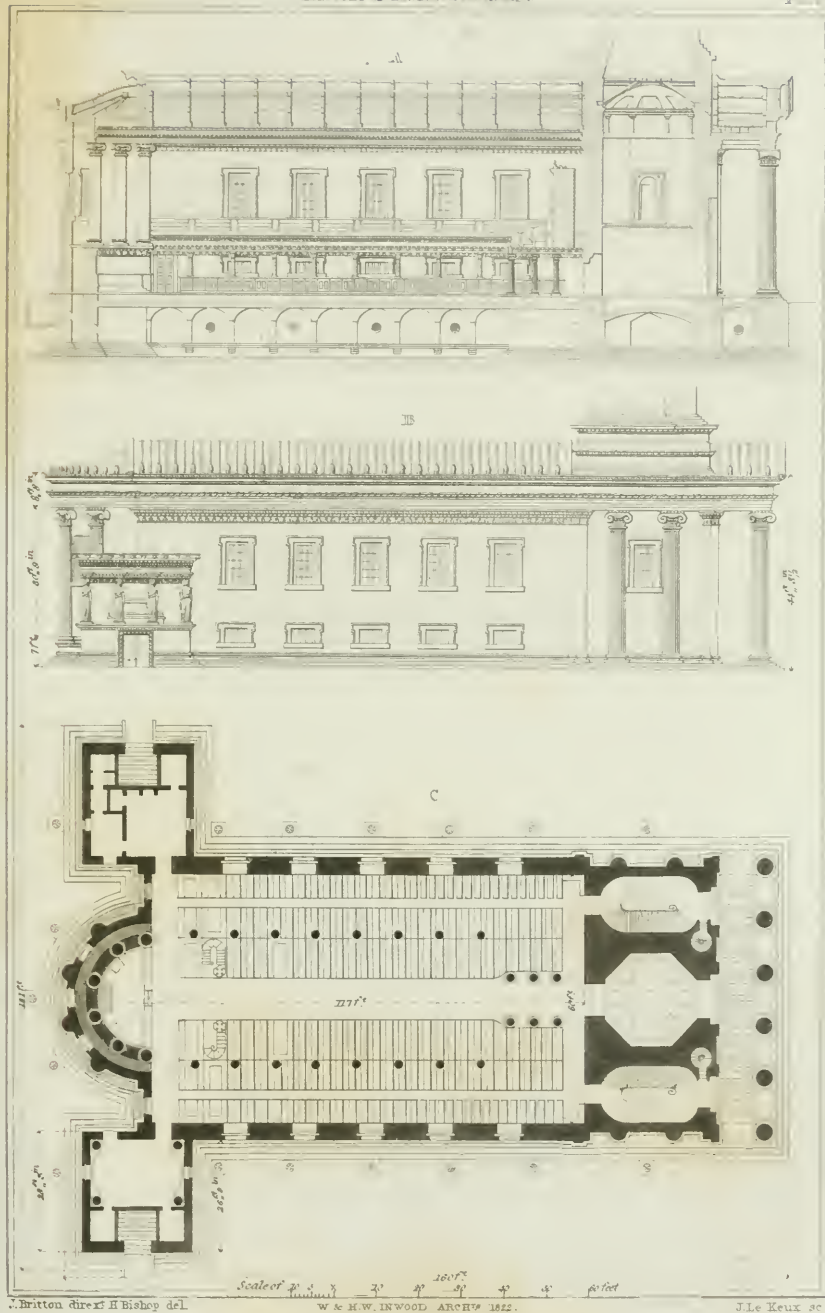
W & H. W. INWOOD, ARCHT. 1822.

J. Le Keux sc.

ST. PANCRASS CHURCH.
B. ELEVATION & A. SECTION OF THE EAST END.

London, Published Aug^o 1. 1823 by J. Taylor, High Holborn.

C 8-57



J. Britton del & H. Bishop del

ST PANCRAS CHURCH.

C. PLAN, B. LONGITUDINAL ELEVATION & A. LONGITUDINAL SECTION.

C & CP

London, Published Aug¹. 1825, by J. Taylor, High Holborn.



CLARENDON LONDON CHURCH.

6 ft.

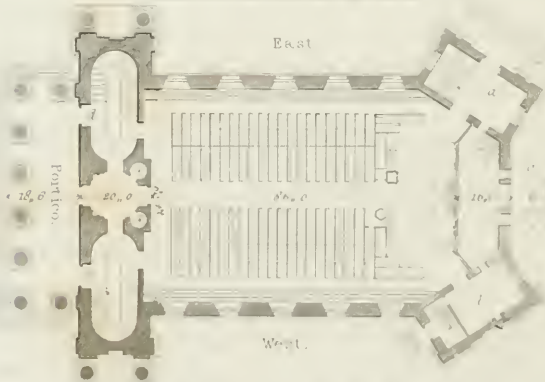


6 ft.

6 ft.

6 ft.

6 ft.



6 ft.

6 ft.

6 ft.

J. Pennethorne del.

The Architect.

1851.

AT THE CLARENDON LONDON CHURCH.

London, 1851, July 1st, by J. Pennethorne.

AN ACCOUNT
OF THE
CHURCH OF ST. MARY-LE-BONE.

By E. W. BRAYLEY.

AT the beginning of the last century, ST. MARY-LE-BONE, or, as it is generally pronounced *Mary-bone*, was a mere country village, about a mile distant from any part of the metropolis. It was antiently called *Ty-bourne*, probably a corruption from *Aye-bourne*, which was the appellation given to a small brook, or rivulet, that, rising to the south of Hampstead, takes its course through the parish, and flows into the Thames above Vauxhall Bridge: its channel from the Regent's Park to Pimlico is entirely a subterraneous one.

The manor of Tybourne is described in the Domesday Survey, as parcel of the antient demesnes of the Abbess and Convent of Barking, in Essex, who held it under the crown. There were then three villains, two bordars, and three cottars, on the manor, which included the chief part of Mary-Bone Park, the entire site of which is now occupied by that noble example of modern improvements, the Regent's Park, and its magnificent neighbourhood. On the manor of Lilestone, now Lisson Grove, which is also in this parish, and is mentioned among the lands, in Ossulston hundred,

“given in alms,” were four villains, three cottars, and one slave.

In the *Valor* of Pope Nicholas, which was drawn up in the reign of Edward I., the Church is called *Ecclesia de Tyborne*; but in the Patent Rolls of the 17th of Henry VIII., it was styled “*Tyborne, alias Mary-bone, alias Mary-bourne.*” The original Church stood on or near the site of the present Court-House of the parish, at the end of Marybone Lane, Oxford Street.

Lysons informs us, in the third volume of his “*Environs of London*,” from the “*Braybroke Register*,” that in the year 1400, Bishop Braybroke granted a license to the parishioners to remove the old Church; which, from its “lonely situation near the highway, was subject to the depredations of robbers, who frequently stole the images, bells, and ornaments; and to build a new Church of stones or flints, near the place where a Chapel had been then lately erected, and which Chapel might in the mean time be used.” The Bishop, in giving his consent, claimed the privilege of laying the first stone.

The antient Church had been dedicated to St. John the Evangelist; but the new one was consecrated in honour of the Virgin Mary. Lysons conjectures, that from its being built near the Aye Bourne, or Brook, mentioned above, it might have been called “*St. Mary at the Bourn*,” and that the present name of this parish is a corruption from that phrase. There is, however, a more obvious source for its modern designation than has hitherto been noticed, namely, *St. Mary, Aye-bourne*, which, in a rapid discourse, would easily glide into St. Mary-le-bone, and Marybone.

This second Church, becoming from lapse of time extremely ruinous, was taken down in the year 1741, and

a new one, now called the *Parish Chapel*, erected in its place. It stands near the upper end of High Street, Marybone; and is a small oblong fabric, with galleries on the north, south, and west sides: but has no architectural feature worthy notice.*

From the vast augmentation in the population of Marybone during the course of the last century, the old Church had long become inadequate to receive the parishioners; in consequence of which several Chapels were erected in various parts of this extensive district, at different times, and by different speculators. Previous to the year 1800, there were eight private Chapels, independently of several dissenting Chapels, in this parish, belonging to the Church of England, viz.:—Oxford Chapel, built before the year 1739; Portland Chapel, about the year 1766; Bentinck Chapel, in 1772; Tichfield, now Welbeck Chapel, about

* “The middle of the old Church,” says Lysons, “is shewn in one of Hogarth’s plates of the ‘Rake’s Progress.’ The monuments are represented as they then existed, and some ill-spelt verses, pointing out the vault of the Forset family, [to one of whom, Edw. Forset, Esq., this manor had been sold, exclusive of the park, by James I.] were accurately copied from the originals, viz.:—

‘ These pewes unscrud and tane in sundir,
In stone thers graven what is undir;
To wit, a valt for burial there is,
Which Edward Forset made for him and his.’

“The inscription, denoting the Church to have been beautified when Thomas Sice and Thomas Horn were churchwardens, was not fabricated for the purpose of ridicule, (though it might have served that purpose when contrasted with the ruinous appearance of the Church,) but proves to have been genuine.”—*Environs of London*, from *Nichols’s “Life of Hogarth.”*

1774; Portland Chapel, about 1779; Quebec Chapel, about 1788; Margaret-Street Chapel, in which the established liturgy was first used in 1789; and Brunswick Chapel, erected about the year 1795. St. John's-wood Chapel, a spacious fabric, on the north-west side of the Regent's Park, was built in the year 1814.

The following particulars from the returns made under the Population Acts, in the years 1801, 1811, and 1821, will shew the very rapid increase that has taken place in St. Mary-le-bone since the year 1739, when Maitland published his "History of London;" in which he acquaints us that there were 577 houses within the parish, and 35 persons who kept coaches.

In 1801, the number of inhabited houses was 7,209, and that of uninhabited (chiefly new-built) houses 555: the population amounted to 63,982; of whom 27,012 were males, and 36,970 females. The persons employed in agriculture amounted to 371; those in trade, manufactures, &c., to 7,977; and others, not in the preceding classes, to 55,634.

In 1811, the number of houses was 8,476; of inhabitants 75,624; of whom 32,190 were males, and 43,434 females.

In 1821, the total number of houses was 10,165; viz., inhabited, 9,761; uninhabited, 143; building, 261. The number of inhabitants was 96,040; of whom 41,386 were males, and 54,624 females. The families engaged in agriculture were 12; and in trade, manufactures, &c., 12,608.

From the above extracts it will be seen that the population of this parish, within the first twenty years of the present century, received an increase of upwards of 22,000 persons; and that more than 3,000 houses had been erected during the same period.

The necessity of providing increased accommodation for Divine Service had often been felt by the parishioners;

and even so long ago as the 10th of Geo. III., anno 1770, an Act of Parliament had been obtained for building a new Church, making a new cemetery, and for other purposes therewith connected. That Act was amended and enlarged about two years afterwards; but the intended Church was yet in embryo, when, in the 46th of the same reign, anno 1808, a third Act was passed, empowering the Vestrymen to provide an additional cemetery, erect a Chapel therein, &c. A plot of ground was accordingly purchased and enclosed, but little more was effected till after the passing of a fourth Act, on the 10th of June 1811, (51st of Geo. III.,) by which all the former Acts were repealed, and new powers were given to the Vestrymen and their successors, (who derive their authority from an Act of the 35th of Geo. III.,) to purchase lands not exceeding ten acres, for the purpose of erecting a new Parish Church, two or more Chapels, a minister's residence, &c., and for other purposes.

Under that Act, the ground formerly purchased for the cemetery was vested in the Vestrymen, who were authorised to appoint a Treasurer, Architect, and other officers; make contracts; raise money, either by annuity or tontine, to defray the expense of the intended buildings, and levy a rate not exceeding four-pence in the pound, to assist in discharging the same, in addition to the rents of pews, &c.; determine the burial fees, but not to reduce them to less sums than were already payable; appoint the salary of the minister; to set out and appropriate, in the new Church and Chapels, a certain number of seats for the gratuitous accommodation of the poor; and, generally, to carry all the provisions of the statute into execution. The new Church, when consecrated, was to be named the *Parish Church of St. Mary-le-bone*, and have all the rights of the old one, which thenceforth was to be called the

Parish Chapel; but its minister, the Rev. Luke Heslop, D.D., was to be the minister of the new Church; the clerk and sexton of which, with half the pew-openers, were to be appointed by the most noble William Henry Cavendish Scott, Duke of Portland, in virtue of his proprietorship of the Rectory of the parish, and Advowson of the Church.*

* Among the other provisions of the Act, which is extremely particular in preserving the claims of the Duke of Portland, and of the person or persons, for the time being, who may be possessed of the Rectory and Advowson, the right of appointing both to the old and to the new Church is distinctly recognized; but the Minister, with the consent of the Duke and the Vestrymen, may appoint one or two assistant Ministers, whose salaries are to be determined by the Vestrymen. The Duke, also, is to appoint a Minister to bury the dead in the new cemetery, and on the erection of the Chapel thereon, a Reader; and likewise a Minister, a Clerk, and a Sexton, if with the consent of the Vestrymen. On the completion of the intended Chapels, the Vestrymen may recommend three persons, in Priests' orders, to the Duke, who shall appoint either one, or two of them, for each Chapel, if necessary; the salaries to be determined by the Vestrymen, by whom also the Clerks are to be appointed. With the consent of the Minister, the Vestrymen may likewise appoint an Evening Reader and Lecturer to the new Church, and a Minister to the intended Chapels, for the performance of an additional service: they are authorized, also, to agree for the performance of service in any private Chapel within the parish, or to purchase or rent any such Chapel, and appoint Ministers with the consent of their own incumbent. Any person willingly injuring any fence, wall, or inclosure of the burial ground, or breaking or destroying any head or foot stone, or monument, or obliterating or defacing any inscription thereon, is liable to a penalty of 100*l*. By the last clause but two it is enacted, that nothing within the Act "shall operate to lessen or alter the right or title of the said Duke of Portland, or the person or persons for the time being entitled to the said Rectory and Advowson, to the Ecclesiastical dues, oblations, and obventions, belonging thereto; or to remove and displace, at his, her, or their will or pleasure, the present or any future Minister of the said parish, or the Minister and the Sexton,

Notwithstanding the building of so many proprietary Chapels, as was mentioned in a preceding page, the old Church was utterly incompetent to accommodate even a tithe of the increased population of its immediate vicinity. It was therefore resolved by the Select Vestry, in the beginning of 1813, to erect a Chapel of Ease upon a plot of ground between High Street and the New Road, directly fronting to the Regent's Park. A design was accordingly laid before the Vestry by their Architect, Thomas Hardwick, Esq., which conformed to the extent and shape of the ground, upon the south side of which a row of houses was intended to be erected. In consequence of the confined limits, and irregular form of the ground-plot, the wing building, at the south-east end was projected to terminate the avenue, and to form an entrance facing High Street. The foundation was laid on the 5th of July, in the above year, and the fabric was proceeded with nearly to its completion. At that period, however, the work was stopped, and the Vestry came to a resolution to convert the *intended Chapel* into a *parochial Church*. This occasioned a considerable alteration to be made in the original design, and particularly in regard to the exterior of the building.

or Clerk, or any of them, for the time being, of the Chapel to be erected in the said intended cemetery or burial-ground, by virtue of this Act."

Lysons, in his account of this parish, (vide "Environs of London," Vol III.,) says, "The Duke of Portland, as Rector, nominates the Curate, who is licensed by the Bishop of London. In the year 1511, the Curate's stipend was only 13s. per annum, paid by Thomas Hobson, then lessee under the Priory of Blakemore. In 1650, the impropriation was valued at 80*l.* per annum; the Curate was then paid 15*l.* per annum; at that time the whole of his emoluments could be scarcely double. From the prodigious increase of buildings and population, its contingencies are now such as to make it a very valuable benefice."

The principal front, next the New Road, underwent a very important change, as a more extended portico and a steeple were substituted for the former designs, which consisted of an Ionic portico of four columns, surmounted by a group of figures and a cupola; and other alterations were made in order to give the edifice an appearance more analogous to the character of a Church. It is to be regretted, however, that the appropriate bas-relief, which was evidently intended by the Architect to have filled the pannel at the back of the portico, and which was proposed to represent the entry of our Saviour into Jerusalem, should not have been placed there; as an ornament of that kind, well executed, would have added much to the grandeur of this front. The Vestry did not think it advisable to have any alteration made in the interior; but the erecting of houses on any part of the ground surrounding the Church was abandoned, and the whole area was laid out in handsome and convenient avenues to the building: some portions of it have since been planted, and others disposed into garden plots.

The general design of St. Mary-le-bone Church consists of a parallelogram, ranging north and south, having an octostyle portico, with lateral projections or wings on the north or principal front; and additional buildings, diagonally disposed, at the south-east and south-west angles. The portico, which is raised on six steps, is composed of Corinthian columns, (supporting an entablature and pediment,) imitated from the Pantheon at Rome; and the same style of architecture is continued round the building, which is crowned by a balustrade. In front, the portico has six columns; and behind are two others, with corresponding antæ: there are, also, two columns in front of each lateral projection, with antæ to correspond behind them, as well as on each of the returns. Within the pannels,

or *caissons*, beneath the roof of the portico, are expanded flowers, stuccoed, and other ornaments; and in a pannel immediately over the middle doorway, is the following inscription: —

“ THIS CHURCH WAS ERECTED AT THE EXPENSE OF THE PARISHIONERS,
AND CONSECRATED VI. FEB^V. A.D. MDCCCXVIII.

THE DUKE OF PORTLAND,	} Churchwardens.
SIR JAMES GRAHAM, BART.	
GEORGE ALLAN,	} Sidesmen.”
JOHN RUSSELL,	

Over each of the two other doorways is a large semi-circular-headed window; and the intervening space is the vacant pannel, intended for a bas-relief, as already mentioned.*

* The following judicious remarks on the general situation of Porticoes, and of that of St. Mary-le-bone in particular, are from the pen of Mr. J. B. Papworth, Architect, by whom they were communicated to the “Repository of Arts,” &c., and printed in October, 1816.

“ The very antient custom, in Christian countries, of placing the entrance to the west, and consequently the opposite end, appropriated to the communion-table, to the east, has in this instance been violated, and not without a great sacrifice of architectural beauty, that will be lamented by every man of taste, as long as the Church retains a vestige of its portico; which, however elegantly beautiful in form and arrangement,—and what portico is not so, that is judiciously composed from the fine authorities of antient architecture?—must always fail to delight, because there is a total absence of that brilliant and diversifying combination of light and shade which it ought to have, and has *not*, by being placed to the northward. In this aspect a portico loses also much of its fitness, being originally rather intended as a protection from the rays of the sun, than from wind or rain, and here it is never visited by its beams in the winter; and even in summer, the beauties arising from reflected light, which the interior of a portico receives in every other aspect, is here obtained in a very limited degree. Thus, instead of

From the roof over the vestibule, a steeple is carried up to the height of about 75 feet, or, from the ground, of 120 feet. There is an evident want of accordance between this and the portico; but the circumstance reflects not the least discredit on the judgment of the Architect; who, being obliged to make his designs conform to the new arrangements for converting his building into a Church, after it had been nearly completed for a Chapel, could neither extend his basement nor elevate his work sufficiently for magnificent effect and harmonious proportion. The steeple consists of a sub-plinth and pedestal, 20 feet square, inclosing the clock, &c., and supporting a peristyle of ten Corinthian columns, which sustain a corresponding entablature. Above this rises a second story, of an octagonal form, surrounded by eight female statues, or caryatides, and surmounted by a cupola and weathercock. Two rows of semicircular-headed windows on each side, and a large Venetian at the

delighting by varied effects of light, a picturesque display of shadow, and beautifully modified reflected tints, a portico, so situated, becomes stately sepulchral, gloomy, cold, damp, and cheerless. One document of antiquity certainly presents an example of a portico so situated, but that is the Pantheon at Rome, originally, perhaps, a Temple dedicated to Fire and the Sun, and its entrance so placed from some reason suitable to the tenets of the superstition: the portico was subsequently added, but the first approach retained; and although the great beauty of the portico is acknowledged, that it is so situated has always been lamented, —notwithstanding the portico projects considerably, and the building is circular, both circumstances greatly in its favour. The error in placing the Church of St. Mary-le-bone in this position, originated in the endeavour to thrust a large building into a piece of ground in all respects very inadequate to the object in view. A spot on the opposite side of the road would have given a proper aspect and greater space; and, being considerably more elevated, would have rendered this Church doubly ornamental to the metropolis, and honourable to the parish."

east end, enlighten the interior. Over each doorway, in the middle of the angular buildings, to the south-east and south-west, is an ornamental niche; the antæ of these projections are similar to those in front of the Church. The main entrance from the High Street is approached by five steps, which rise to the general level of the basement.

The Interior of this Edifice is capacious, and its disposition and arrangements are, probably, *unique*. It is magnificently fitted up; yet, from the peculiarities which will presently be noticed, it assimilates, perhaps, more closely to the character of a theatre than is generally thought to be consistent with the appropriation of a Christian Church. This effect is produced by the galleries being in a two-fold tier; by the diagonal recesses at their southern extremity; and by the singular combination of the decorations of the *sacrarium* with those of the organ-case, which is placed immediately over, and unites with, the altar-part: it has, in the centre, a large transparent painting, by West, of the Heavenly Choir appearing to the Shepherds; the words "Glory to God in the Highest, on Earth Peace, Good-will towards Men," are seen in the flood of light at the top of the picture. At the sides are Corinthian pilasters supporting an entablature, on which is a statue of an angel with a lyre. The gilt pipes of the organ, with their terminating clusters, which are disposed convexly, and are surmounted by urns, form wings to the transparency; beneath which is a painting of the Holy Family, also by West, by whom it was presented to the parishioners: at the sides, in pannels, between Corinthian pilasters, having gilt capitals, &c., are the Decalogue, Lord's Prayer, and Belief. All this part is of rich mahogany; as are likewise the pulpit and the reading-desk, which are designed with great taste

and finely wrought: the former is sustained by a short fluted column, rising from a hexagonal plinth and base, and expanding into acanthus leaves and cherubim. At the sides of the organ are galleries for the charity schools. The area is handsomely pewed with wainscot; and the double range of galleries, which extend along the east, west, and north sides, are constructed of similar materials. The galleries are sustained by slender shafts of cast-iron, enriched with gilt capitals; but to the eye accustomed to the more graceful forms and larger dimensions of regular columns, these shafts appear extremely slight and deficient: it must be acknowledged, however, that where the saving of space, as in this instance, is an object of regard, such a mode of support is strictly appropriate. In front of the upper northern gallery, are the royal arms and supporters of George IV., neatly carved in oak. The side galleries terminate circularly towards the south; and ranging with each tier, but having distinct entrances, are the large recesses, or rather apartments, in the diagonal buildings before-mentioned. These are neatly fitted up, and furnished with chairs, tables, and fire-places. The ceiling at the sides is slightly coved, and ornamented with a kind of cornice, displaying open roses and other flowers, within a guilloche bordering, &c. The middle part, which is horizontal, is disposed into pannelled compartments, both square and circular; and in the centre pannel is a large and handsome expanded flower.

Against the side walls, in various parts, are sculptured Memorials, chiefly tablets of white marble, several of which are neatly, and even classically, designed. One of the most recent is a very handsome monument, by Westmacott, under the north gallery, in memory of the late *Richard Cosway, Esq.* R.A. Here, within a concave circle, sur-

rounded by small figures of angels, is a large medallion of the deceased, in bas-relief: scroll ornaments are sculptured at the sides of the pedestal, which is thus inscribed;—

To the Memory of RICHARD COSWAY, R. A., Principal Painter to His Royal Highness George Prince of Wales. He died July the 4th, 1821, aged Eighty Years. His widow, Maria Cosway, erects this Memorial.

Art weeps, Taste mourns, and Genius drops the tear,
O'er Him so long they lov'd, who slumbers here:
While Colours last and Time allows to give
The all-resembling Grace, his Name shall live.

The columns and ornamental parts of this fabric are of Portland-stone; the walls are of brick, coated with roman cement. The expense of the building, including the costs incurred by the alterations from the original design of a Chapel, was about £60,000;—Mr. Wade, of the New Road, was the builder.

In the accompanying Print is represented the *Elevation of the north front of this Church*, with its lateral projections; and the *Ground Plan*, in which the different staircases to the galleries, &c., are distinctly exhibited; together with the situation of the robing and vestry rooms, disposition of the pewing, forms of the vestibules, &c. The cella, or body of the Church, is 86 feet 6 inches in length, and 60 feet in breadth. Its exterior height, to the coping of the balustrades, is 52 feet 5 inches: its breadth to the middle of the flanking columns is 96 feet.

AN ACCOUNT
OF THE
PARISH CHURCH OF ST. JAMES'S, WESTMINSTER.

BY
JOSEPH GWILT.

“ Chi crederia, che sotto umane forme,
E sotto queste pastorali spoglie
Fosse nascosto un dio — — — — — ”

Prologue to Tasso's Amynta.

Who would conceive that the barbarous brick-cased and ill-shapen pile, which stands on the south side of Piccadilly, encloses one of the choicest and most elegantly formed interiors which this metropolis can boast?—one which displays, in the highest degree, the extraordinary talents of our great Architect, Sir Christopher Wren:—yet this is the fact, and we can only account for its beauties being, except to professional men, unknown, by its grim and forbidding aspect, which does not invite the spectator to close inspection: it is like the toad, “ugly and venomous, yet wears a precious jewel in its head.” Before describing it, a brief view of its history and foundation will be necessary.

The Church, as well as the district for which it serves, which latter was formerly part of the parish of St. Martin in the Fields, were constituted parochial by the authority of Parliament, in the first year of the reign of James II.,

on account of the great increase of buildings in these parts, which rendered another Church necessary for the accommodation of the inhabitants. The Church was, however, built in the reign of Charles II.; and though of no small dimensions, was considered only as a Chapel of Ease to St. Martin's, till the year 1684.

The gallant Earl of St. Albans, (who was supposed to have been privately married to the Queen-dowager Henrietta Maria,) at the head of the chief persons of distinction in the neighbourhood, was the founder of this Church, the expense of which amounted to somewhat less than £8,000. On the death of the Earl, letters patent issued, May 31, 1684, to Thomas, Lord Jermyn, his nephew, granting the Church and cemetery in trust to him and his heirs for ever. He assigned it over to Sir Walter Clarges, Bart., and others, in trust, as a Chapel of Ease for the use of the inhabitants of that part of St. Martin's parish; and it was consecrated on the 13th of July, in the year 1684, by the appellation of "St. James's in the Fields." It has been said that the dedication to St. James, was in compliment to the Duke of York, afterwards James II. This may have been the case, though its proximity to St. James's palace, which was originally an hospital dedicated to St. James, founded by the citizens of London, for leprous maids, and suppressed by Henry VIII., might, in some degree, have contributed to the adoption of the patron saint. Pen-nant says, it was "named in honour of both saint and monarch."

The exterior of this Church is of brick, except the rustic quoins, fasciæ, doors, and window-cases, which are of stone. The roof, which is admirably contrived, is covered with lead. It is a model for economical, not less than for safe

construction, and that without tye-beams. The principal rafters, which rise from the walls at a height level with the tops of the columns, are prevented from spreading, partly by collars above the plastered cradling of the great vaulting, and partly by hammer-pieces, (on to which they *tail* towards the wall,) which lie from the walls to the tops of the columns, whence the semi-cylindrical ceiling springs. On the hammer-pieces there are posts which rise vertically and catch the principals, thus causing the superior parts of those principals to be poised and steadied on the right-angled triangular bases formed over the galleries. The lead-flats above the galleries also create a reaction of the thrust primarily generated : the principals, of course, only occur over the columns. There is nothing remarkable in the framing which forms the cradle of the plastered vaulting.

The interior of the Church is an example of Wren's love of harmony in proportions.—Its breadth is half the sum of its height and length ; its height half its length ; and its breadth the sesquialtera of its height—the numbers being, 84, 63, and 42 feet. The height of the steeple,* which consists of a tower and clock spire, is 149 feet.

* The horrible deformities called Steeples, which are, perhaps, in some measure necessary in these sectarian days, in order to distinguish the buildings of our Establishment from those of the conventicle, are unfortunately ever introduced in such situations as to ruin the effect of the porticoes over which they stand, by an arrangement which in most cases interferes with the leading lines of the main feature. The Italian Campanile is preferable, and the artists of the Continent are surprised at our perverseness in this respect. In the *Encyclopédie Méthodique* (Architecture, art. Gibbs), the writer, speaking of the portico of St. Martin's Church, as compared with that of St. Mary-le-Strand, says, " La première présente à

The Church is divided transversely, by a range of six columns on each side of the nave, from what may be called the ailes, which are each one-fifth of the whole breadth, measuring from walls to centres of columns: the remaining three-fifths give the breadth of the nave. The columns, which rise from the breastwork of the galleries, are of the Corinthian order; they stand on square pannelled pillars, which serve also to carry the galleries. They are crowned with a regular entablature, broken in each intercolumniation, for the arches which intersect the great vaulting and run through to the external walls, against which they die. The main ceiling is divided into sunk and enriched pannels, the whole producing, by its unity, richness, and harmonious proportions, a result truly enchanting. The east window, which is not very much in harmony, with the rest of the work, from its breaking in upon the lines of the transverse section too abruptly, consists of two stories of columns, the lower ones on the same level as those of the galleries, and of the same order; the upper story of the window is Composite. Its centre intercolumniation is connected by a semicircular arch. The introduction of the

l'extérieur un assez beau péristyle d'ordre Corinthien, qui feroit sans doute un effet plus satisfaisant pour l'œil et pour la raison, si, suivant un usage trop commun en Angleterre, le clocher, bâti en forme de tour, et se trouvant dans le frontispiece de l'église, au lieu d'être placé à l'extrémité postérieure, n'écrasait pas la masse du portique en colonnes isolées." This is a point well worthy the notice of the Commissioners for building the new Churches, especially as they will now be shortly charged with the superintendence which the recent Parliamentary grant will create. It is much to be desired that, for the credit of our taste with foreigners, they should give this subject due consideration.

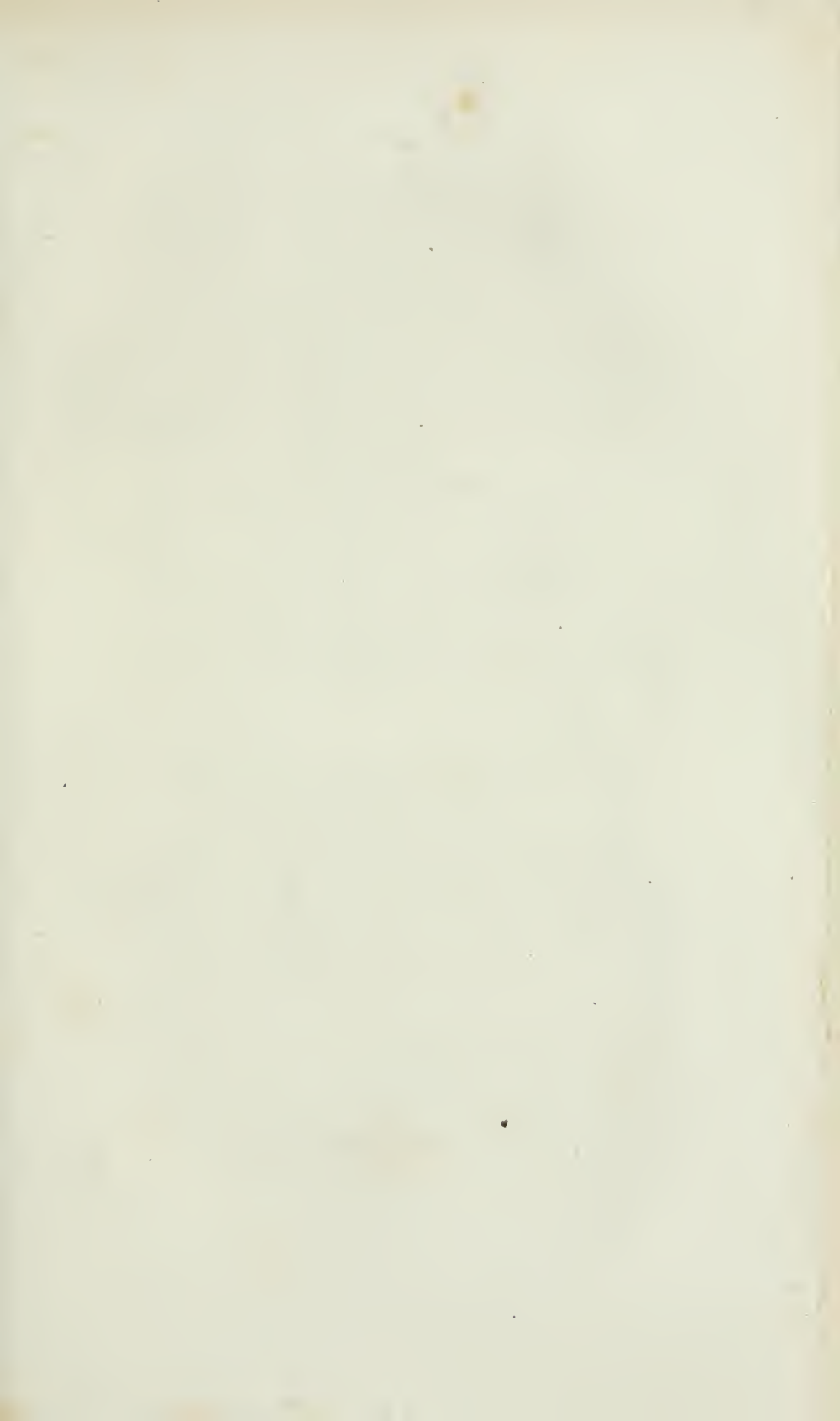
light in this Church is most agreeably managed, and (if the expression may be allowed) well tempered.*

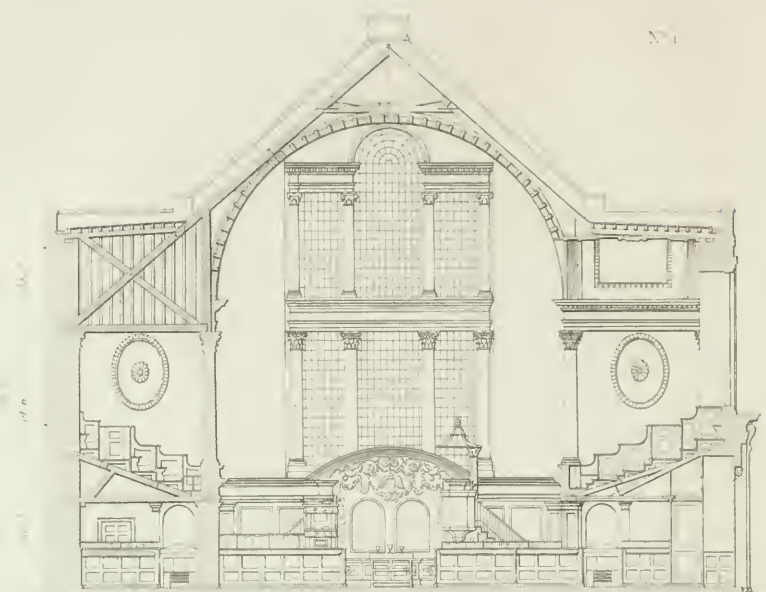
The carving of the altar-piece is by Grinling Gibbons : who also sculptured the font, which is supported by the Tree of Life ; round it the bassi-relievi represent the Serpent offering the temptation to our first parents, St. John baptizing our Saviour, St. Philip baptizing the Eunuch, and the Ark of Noah with the dove bearing the olive branch, the type of Peace to Mankind.

This Church appears to have been, and justly, a favourite with the Architect ; and as the opinion of Sir Christopher Wren is of some importance, and may tend to restrain in future the present system of *packing* persons in a church, as it is called by the ingenious author of the Letters to Mr. Soane on the Building of New Churches, this article cannot be closed better than in the Architect's own words : —

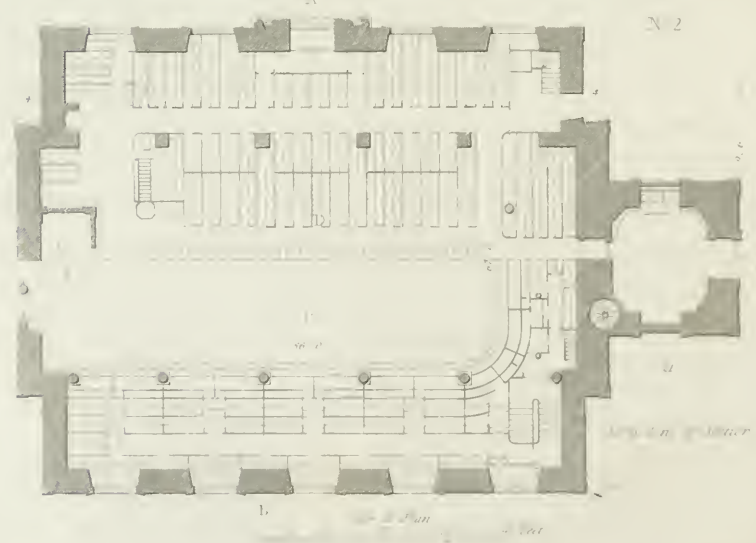
“ I can hardly think it practicable to make a single room so capacious, with pews and galleries, as to hold above 2,000 persons, and all to hear the service, and both to hear distinctly and see the preacher. I endeavoured to effect this in building the parish Church of St. James's, Westminster, which, I presume, is the most capacious, with these qualifications, that hath yet been built ; and yet, at a solemn

* The management of light, and its due adjustment to circumstances, not less than the mode of introducing it, is one of the most difficult matters with which an Architect has to contend. Notwithstanding the exceedingly unjust censures levelled lately against a professor who has long deservedly been at the head of his art, that gentleman is at the present day in this respect unrivalled. This, however, is a subject far above the comprehension of *Baotian* Wits : — those who understand least always talk the most arrogantly, fearlessly, and unfeelingly.





Scale to section
20
10 Feet



1.
20 Feet

CHURCH OF THE HOLY TRINITY, NEW YORK

DESIGNED BY J. C. SMITH, ARCHT.
NEW YORK

time when the Church was much crowded, I could not discern from a gallery that two thousand were present. In this Church I mention, though very broad, and the nave arched up, and yet, as there are no walls of a second order, nor lanterns, nor buttresses, but the whole roof rests upon the pillars, as do also the galleries, I think it may be found beautiful and convenient, and as such the cheapest form of any I could invent."

The accompanying Print shews the peculiar arrangement and construction of the roof and ceiling of the Church, in compartment A., with one half of the ground plan, floor pewing, &c., B. b.; and a plan of the other division of the Church, in the gallery, C. c.

AN ACCOUNT
OF
THE LONDON INSTITUTION.

BY
CHARLES F. PARTINGTON.

It is a curious and interesting subject for the researches of the antiquary, as well as the political economist, to trace the various and progressive stages of improvement which have rapidly and recently occurred in the environs of the metropolis. Only a few centuries back, London was nearly confined to the limits of its walls,—while that part which formerly constituted the city boundaries, has now become little more than a speck in the centre of our colossal city. Barren moors, and stagnant pools, are now quickly giving place to stately edifices; while the pasture and garden grounds, which formerly served as pleasing retreats from the bustle and confusion of a populous city, are as rapidly transformed into spacious squares and crowded streets. The whole of Moorfields, on the site of which the Finsbury Circus is now erecting, was originally nothing more than a tract of waste marsh land, justly termed, by Fitz Stephen, a great *fen* or *moor*; and in the time of Edward II., this extensive waste was of so little value, that the whole, including the ground on which the parishes of St. Leonard, Shoreditch, and St. Botolph, Bishopsgate, now stand, was let for four

marks a year: a sum considerably less than the present annual ground rent of a single tenement.

The LONDON INSTITUTION, which may be considered as one of the most prominent features in the proposed amphitheatre, like the more venerable establishment of the Royal Society, owes its origin to the patriotic exertions of a few affluent and public-spirited citizens. The design of forming a Public Library in the city of London appears to have been first suggested by Carte, the historian; who, early in 1743, published a Prospectus for the establishment of a Library, upon a large scale, at the Mansion-House; and in the detail of his plan it was proposed, that the twelve principal companies of the city should each subscribe 2,000*l.*, for the purchase of books and other incidental expenses.* This scheme, however, did not meet with the desired encouragement, and it was reserved for the active patriotism of the nineteenth century to carry into effect so laudable an undertaking. In furtherance of the plan, a Meeting was held at the City of London Tavern; and, Sir Francis Baring being called to the chair, the following resolutions were unanimously adopted:—

“That it is expedient to establish an Institution, on a liberal and extensive scale, in some central situation of the City of London, the object of which shall be to provide a Library to contain works of intrinsic value; lectures for the diffusion of useful knowledge; reading-rooms for the daily papers, &c. That this Institution shall consist of a limited

* Since the above article was written, it has been recommended, at a public meeting of the citizens, to found and form a great public library in Guildhall, of books and manuscripts relating to London and its environs. I hail the proposition with pleasure, and trust that neither apathy on the one part, nor bad policy on the other, may prevail to check this laudable and very meritorious plan.

number of proprietors, and of life and annual subscribers. That the interest of the proprietors shall be equal, permanent, transferable, and hereditary, and shall extend to the absolute property of the whole establishment; they shall be entitled to such extraordinary privileges as may be consistent with general convenience, and upon them shall devolve the exclusive right to the management of the Institution. That the life and annual subscribers shall have the same use of, and access to, the Institution as the proprietors. That the qualification of a proprietor be fixed at seventy-five guineas. That ladies shall be received as subscribers to the lectures. That this Institution be denominated the *London Institution*, for the advancement of literature and the diffusion of useful knowledge."

The first general meeting of the proprietors was held on the 17th of October, 1805; and on the 18th of January in the following year, extensive premises, in the Old Jewry, were rented for temporary purposes, and completely prepared for the use of the proprietors. This spacious edifice was erected in 1677, by Sir Robert Clayton; and during the time it was appropriated to the use of the Institution, the library was arranged on the first floor, and the newspapers and pamphlets in three small apartments on the ground floor. The staircase was finely painted by Sir James Thornhill for the original proprietor, and it exhibits several allegorical designs from the mythology of Hercules, among which was the rape of Dejanira, copied from a celebrated painting by Guido.

In consequence of the expiration of the lease of the above house, and the difficulty experienced in procuring a situation sufficiently central and commodious for the establishment, the Board of Management decided on the purchase of extensive premises in King's Arms Yard, which

were entered upon at the beginning of the year 1815. One of the principal objects of the Institution, however, still remained unprovided for: namely, the diffusion of general knowledge by the delivery of literary and scientific lectures. Anxious to fulfil the original intention of the Institution in one of its most important features, the Board of Management entered into arrangements with the Committee of City Lands for the purchase of a suitable site in Moorfields. This was effected on terms advantageous to the Institution, as the Committee nearly doubled the extent of the original ground plot without any increase in the sum specified.

The premium of one hundred guineas offered for the best design was awarded to Mr. William Brooks, Architect, and the first stone of the new building was laid by Alderman Birch, then Lord Mayor, May the 4th, 1815. Mr. Charles Butler read an admirable and eloquent "inaugural oration" on the occasion, which has since been published in his "Reminiscences."

The Architect, and Mr. Cubitt the Builder, appear to have had many difficulties to contend with in the performance of their arduous duties; but by dint of great exertion the present spacious mansion was opened for the use of the proprietors, April the 21st, 1819.

The front is rather more than 100 feet in width, which is formed of massive blocks of Portland-stone. A magnificent portico, which, with its pediment, reaches to the upper balustrade, is supported by double rows of columns, and ornamented with wreaths of flowers, &c. The front is likewise decorated with pilasters of the Corinthian order; a balustrade of masonry, occasionally relieved by sculptured blocks, running along its whole extent. The mansion is separated from the adjoining houses forming

the Circus, by two wings of masonry containing doors; the eastern wing opening a private communication with Wilson Street, while the opposite wing affords a passage to the gas-works of the establishment.* It formed part of the original plan to place a circular observatory in the centre of the front, and immediately over the great saloon; but this idea was afterwards abandoned on account of the expense attendant on its erection; and however much its loss may be regretted as an ornament to the edifice, it must still be allowed that an observatory, placed in the immediate vicinity of a crowded thoroughfare, could promise but few results of much importance either to the astronomer or man of general science.

On entering the great hall, the eye rests with pleasure on a perspective at once chaste and elegant, the effect being in no small degree heightened by a small octangular vestibule which forms the extremity of the back ground. The ceiling of the hall is supported by eight fluted columns of Bath-stone, and is separated from the staircase by glazed doors. The two lower reading-rooms are appropriated to the use of the newspapers and periodical works, beyond which are the committee-room and sub-librarian's apartments.

The principal staircase is lighted by a large window of ground glass, in three compartments; each division being surrounded by a bright ruby-coloured border of the same material.

The saloon, which is of sufficient magnitude to contain the whole library, may justly be considered one of the first of the kind in England. It is 97 feet in length by 42 in

* The first of these doors is intended to communicate, by means of a covered way, with the small vestibule which connects the mansion and theatre;—thus forming a distinct entrance to the lecture department of the Institution.

width, and 28 in height; and the whole proportions are admirably arranged and harmonized.

The area of this apartment is of an irregular octangular form; four reading-rooms provided with tables, &c., at the angles, having been detached from the body of the room — thus uniting the advantages of study and privacy with a facility of access to the library. The sides are divided into thirteen recesses, formed by double bookcases, each recess being faced by an appropriate pilaster. A light but substantial gallery extends completely round the room, and is supported at its eastern and western extremities by richly ornamented Corinthian columns. The unbroken rays of a direct southern sun cast a cheering influence over the whole room; whilst bronze tazza and candelabra, supplied with oil gas made on the premises, diffuse a strong and clear light in the evening for the purpose of reading.

Of the literary treasures deposited in the library of this Institution, it may be enough to state that the classical department contains a few curious MS. Notes and Emendations, by the late Professor Porson, its original librarian. The class of British topography and antiquities is also full and interesting, containing some of the best works in that department of English literature. A general catalogue of the library was published in 1813; and Mr. Upcott, the sub-librarian, has just completed a particular account of the Tracts, including those collected by the first Marquis of Lansdowne.

The library is open from ten o'clock in the morning till eleven at night, with the exception of Saturdays and Sundays: on the former of which it is closed at three o'clock, on the latter it is always shut. The *Theatre*, or Lecture-room, which is connected with the principal staircase by a vestibule and double folding-doors, is built on a

plan nearly similar to that of the Royal Institution. The audience part is capable of accommodating about 600 persons; and the seats are so admirably arranged as to afford an uninterrupted view of the experiments performed upon the lecture-table, from all parts of the theatre. The light is admitted by a circular lantern, placed immediately over the centre of the room, and it is excluded when necessary by an apparatus no less simple than efficient: a false ceiling sliding down the lantern, which, passing the windows, darkens the room.

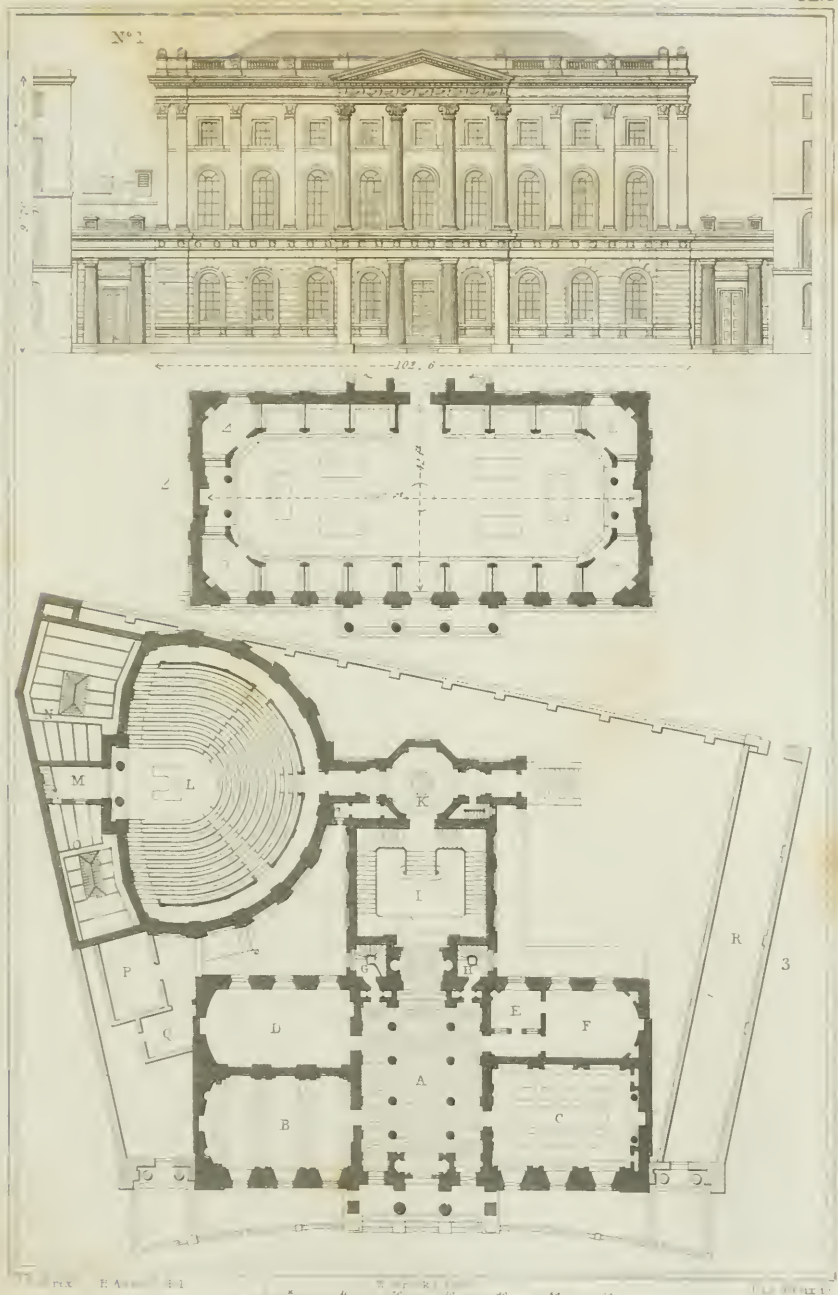
Behind the Lecture-room is placed the *Laboratory* and *Apparatus-room*, both of which are admirably constructed, for the use of the lecture department. The Laboratory is furnished with furnaces, sand baths, a still, worm-tub, and a complete set of chemical apparatus.

The Apparatus-room forms the opposite wing to the Laboratory. It is lighted by an oblong lantern; and the models and philosophical instruments, constructed and purchased under the direction of Mr. Pepys, form a very distinguished feature of the establishment.

The accompanying PLATES represent the chief features of this building.

PLATE I. No. 1. Elevation of the south front:—2. Plan of the Library:—3. Ground Plan of the building, including the lecture-room, L.; laboratory, N.; and apparatus-room, O.:—D., the committee-room; F., sub-librarian's apartment; B. and C., pamphlet and newspaper rooms; G., staircase leading to water-closets, &c.; H., private staircase.

PLATE II. View of the Library.



Nº 1. Elevation of Principal front. 2. Plan of library or upper Story. 3. Plan of Ground Floor.

London Published May 1841 by J. Taylor & High Holborn.

AN ACCOUNT
OF THE
ORIGIN AND PROGRESS OF THE DRAMA IN ENGLAND ;
WITH AN
HISTORICAL ESSAY
ON THE
THEATRE ROYAL COVENT GARDEN,
BY C. DIEDIN.

AMONG the most attractive and rational amusements of polished society, the DRAMA must ever hold a pre-eminent distinction, where good sense and correct taste supersede bigotry and fastidiousness ; provided those upon whom the grave responsibility of authorship and management devolves, do not, in the contemplation of private emolument, forget the interest of the public ; nor the public, on whom the existence of the stage depends, forget that to patronize folly is to promote vice ; and that to compromise the interests of morality is to undermine the foundations of social happiness.

The degeneracy of the modern Stage is a subject often pertinaciously insisted upon ; and, although the accusation contains a portion of cant, the most zealous friend of the Drama must admit it to be not wholly deficient of truth. But human systems are incapable of perfection, and the utmost

that fallible beings can accomplish is to render them as unexceptionable as their capabilities will permit; nevertheless, candour must allow that, however a modern *Demis* may be supposed justified in his philippics, a modern *Collier* cannot ground his tirades on so substantial a foundation as his prototype.* From about fifty years previous to Prynne's *Histrionastix*, (1632), to the present time, has the licentiousness of the Stage been attacked; sometimes by ignorant prejudice, sometimes by rigid puritanism, and sometimes, it must be acknowledged, by enlightened piety. With a few writers, among whom was Collier, its reformation alone was the object in view; while the majority were, and are still, bent alone upon effecting that which their precursors accomplished during the Interregnum, namely, the abolition of Theatres.†

In the year 1579, all the players were driven out of the city, and their Theatres (in Grace-church Street, Bishops-gate, and that near St. Paul's,) demolished; and in 1583, so furious an attack was made by the puritans on the Theatre, that Queen Elizabeth, at the earnest request of Sir Francis Walsingham, permitted twelve of the principal comedians in London to be selected and licensed, under the denomination of "*Her Majesty's servants*."‡ But although many writers and preachers have employed invectives and denunciations

* "While our authors took these liberties with their wit, I remember the Ladies were then observed to be decently afraid of venturing bare-faced to a new Comedy till they had been assured they might do it without an insult to their modesty: — they came in masks." — *Cibber's Apology*.

† In 1578, plays were performed on Sundays and holidays, after prayer-time; but this custom was abolished about two years after; when the theatre itself was nearly suppressed.

‡ Among them were, Thomas Wilson, a famous clown, and Richard

against the Stage, it has found defenders in a majority of *writers*, equal (saying the least) to their antagonists in learning, good sense, and piety; but in opposition to the *preachers*, I know of but one solitary instance, namely, the Rev. James Plumptre, B. D. Vicar of Great Gransden, who, in 1808, preached four Sermons at Great St. Mary's Church, Cambridge, upon the "Lawfulness of the Stage;"* and to this Reverend Gentleman the professors of the Drama are, certainly, under no little obligation for his spirit and single-mindedness.—

This pertinacious objection to the Stage, however it may excite indignation in some, and fear, contempt, or pity in others, has been thought by many to be politically beneficial to it, for the restraint of licentiousness; in the same manner as perpetual and organized opposition in Parliament is considered essential to prevent the encroachments of arbitrary power.

The excesses of the Stage, like the soldiers which sprang from the Dragon's teeth sown by Cadmus, can only be destroyed by the power which produced them: the Stage was instituted for the benefit of the public, and its continuance depends upon the public will; consequently, with

Tarleton, so celebrated as a clown, that our ancestors thought they would "never look upon his like again."

Tarleton's head was used for a Sign. He is described as a paragon of "wondrous, pleasant, plentiful, extemporall wit." He was buried in 1588, at St. Leonard's, Shoreditch, where many actors of that time were interred. Eight of the players, licensed as above, had each an annual salary of 3*l.* 6*s.* 8*d.*

* Dedicated to the Rev. J. Pearson, D. D. Vice-Chancellor of the University of Cambridge; under whose sanction, and by whose advice, (according to Mr. P.'s preface,) the sermons were written, preached, and published.

that will, also, rests a corrective for its abuses. If manager, author, or actor, be reproached with the abasement of the modern Stage, the Prologue, written by Dr. Johnson, for Mr. Garrick, affords them a very pertinent reply : —

“ Ah, let not censure term our fate our choice,
The Stage but echoes back the public voice.”

Previously to an Account of the THEATRE ROYAL COVENT GARDEN, (as that forms the first of the series of Theatres intended to be illustrated in this work,) it may neither be inapplicable nor unentertaining to give a brief History of the ENGLISH STAGE, from its origin to the present time; to trace it from rudeness to refinement, and from weakness to vigour; since, from observing by what gradatory means it has been improved, some notion may be formed, or principle acquired, favourable to its further advance towards perfection.*

The earliest Dramatic entertainments in England were exhibited at the beginning of the twelfth century. They were of a religious kind, called *Mysteries*, or *Miracles*, founded upon the stories and miracles contained in both the Old and New Testaments, and were sometimes framed upon the most sacred Mysteries themselves.†

* The materials for this brief sketch have been derived from Stow's Annals, — the *Historia-Histrionica*, — Roscius Anglicanus, — Malone, — Stevens, — Cibber, — Reed, &c., &c.

† Subjects for these mysteries were, the Creation, Incarnation, Crucifixion, Descent into Hell, Miracles of our Saviour, &c. — Pope Pius II. wrote a mystery called “The Court of the King of Heaven,” which was performed in his presence. — The Descent of the Holy Spirit was imitated in “St. Powle's,” (Paul's,) by means of a white Dove, which descended from the dome.

The Devil was frequently one of the persons of the Drama; he was

In the time of William the Conqueror, trade was carried on principally by Friars,* who, to entice people to their marts or fairs, used to employ jugglers, minstrels, buffoons, dancers, &c. ; and these introduced so much licentiousness by their mummeries, that the clergy became alarmed for the morals of the public; and, in consequence, prohibited all such performances, and excommunicated the performers: but as the multitude then, as well as now, preferred doing what they pleased rather than what they ought, so little attention was paid to the prohibitions of the clergy, that, in order to educe good from evil, the Priests resolved to turn actors themselves; and for this purpose they formed new mysteries, and selected the best of those which had been produced, and performed them in churches and chapels, or in some selected spot near those sacred buildings. This practice continued till 1542, when Bishop Bonner prohibited the further junction of the sacerdotal and histrionic characters.

In or about the thirteenth century, the fraternity of Parish Clerks, (who had been incorporated by Henry III., in 1240,) performed plays of a scriptural kind.†

constantly attended by the Vice, or Clown, whose chief business was to play his satanic majesty tricks, and thwack him with his "wooden dagger" till he roared, which always excited bursts of laughter. Adam and Eve have been represented in a state of actual nudity; and so late as James I., (according to Winwood's History of the Stage,) a pastoral was played at Oxford, before the Queen and her women, in which some of the characters were "almost entirely naked." *Query*, Did they wear flesh-coloured coverings?

* Charlemagne countenanced *trading* friars in France.

† This circumstance is corroborated by the following inscription upon a pump in Ray Street, Clerkenwell, London: —

"A. D. 1800, William Bound, Joseph Bird, Churchwardens.

"For the better accommodation of the neighbourhood, this pump was

After the clerical performers were forbidden to act, students, choristers, and others, even children, (called "Children of the Revels,") enacted these sacred mummeries, for they could scarcely be called better. Until 1328, they were performed in Latin; but in that year, though with great difficulty, the Pope was prevailed upon to suffer them to be represented in English.

About the time of Henry VII., mysteries were superseded by *Moralities*, the stories or plots of which were derived from moral and profane subjects; notwithstanding which mysteries were occasionally, though rarely, performed so lately as in the reign of Elizabeth. John Rastall, a learned topographer, and brother-in-law of Sir Thomas More, (*temp.* Henry VII.,) improved the moralities, connecting with them scientific and philosophic purposes, under the impression that such compositions would increase the general knowledge, as the other kind did the manners, of society.* It remained for the reign of Elizabeth, glorious to herself and triumphant for the nation in numerous felicitous instances,

removed to the spot where it now stands. The spring by which it is supplied is situated four feet eastward; and round it, as history informs us, the parish clerks of London, in remote ages, annually performed sacred plays. That custom caused it to be denominated Clerks'-well, and from which this parish derived its name."—In 1391, a mystery was performed here which lasted three or four days; and in 1409 another was acted at Skinner's-well, near Clerkenwell, which lasted eight days; the subject, the Creation of the World.

* Stow says, mysteries were abolished in 1598, and public Theatres erected: and the continuer of Stow's Annals says, that sixty years before the time he wrote, which was in 1631, no less than seventeen public Stages, or common Play-houses, had been built in and about London: in which number he includes five inns, or common *osteries*, turned into play-houses in his own time; one cockpit; St. Paul's singing-school; one in Blackfriars; one in Whitefriars; and one, in former time, at Newington Butts.

to impart to the semi-barbarous Drama of the age a legitimate character; and to grace the histrionic annals of the country with the name of SHAKSPEARE, the great luminary of dramatic poesy, whose muse, (about 1590 or 91,) burst forth with meridian refulgence; when nature, truth, feeling, and dignity, took possession of that Stage which succeeding ages, with all their varied improvements in every other respect, have never equalled; and which, in all probability, the future, if it equal, will never surpass; a Stage which, in addition to the great Bard, boasted the muses of Ben Jonson, Beaumont, Fletcher, and Massinger, who were contemporaries during part of Elizabeth's and James I.'s reigns.*

The first approaches to regular Comedy and Tragedy were made in 1566, by *Gammer Gurton's Needle*, written by Still, (afterwards Bishop of Bath and Wells,) and *Ferrex and Porrex*, written by Lord Buckhurst and Thomas Norton, and played the same year at Whitehall; for at that time there was no edifice in England appropriated solely to dramatic purposes; the Players were formed in companies under the protection of the court, the principal nobility, and others, whose servants they were called.

Theatres began to be regularly established early in Elizabeth's reign, though many plays were then performed in inn-yards; † but in 1574, Elizabeth granted license to James Bur-

* Previous to Shakspeare, the principal dramatic authors were Greene, Lodge, Peele, Marlowe, Nashe, Lily, and Kyd, each of whom had a regular University education.

† The mode in which they were fitted up was as follows:—the galleries, which were one above the other, went round the exterior of the inn, in the yard; and the small rooms under them served for boxes; the area of the yard supplied the pit, (so called from the cock-pit,) where the common people stood on the stones, or earth; whence, it is said,

bage and others, to constitute a Company of Players, who were called the Queen's Servants : * and in 1603, James I. granted another license to Laurence Fletcher, William Shakspeare, and others, who formed the Company at the Globe ; at which

the term "groundlings," as applied to the common people, was derived : — to "split the ears of the groundlings," is an expression used by Hamlet. Part of the stage was placed under the roof of the gateway ; and the audience were admitted at the gate, under a part of the floor of the stage. The prices of admission to the theatres were, to the pit and galleries of the Globe and Blackfriars, sixpence ; to the others a penny or two-pence ; to the boxes of the former one shilling, raised afterwards to two shillings, and then to two shillings and sixpence : a more moderate charge being taken at the other theatres. Critics and other persons were, in the regular theatres, admitted on the stage, and paid one shilling, or sixpence ; those paying the former sum were supplied with stools, pipes, and tobacco ; for both men and women smoked in the theatre ; read, or played at cards, before the play began, which was before twelve o'clock, and it generally finished at from three to half-past three. In 1667, they began at three, and in 1696, at four. The theatres were lighted with two brass branches, (similar to those used in churches,) which were suspended across the stage ; and the auditory was lit with cressets, or large open lanterns ; in process of time the theatres were lit by candles in circular hoops, and sometimes the lights were wax. In 1775, Garrick, after his return from France, altered the mode of lighting to that now partially used, and wholly so previous to the introduction of gas. In Shakspeare's time the stage was covered with rushes, and was parted from the pit by palings ; the musicians, who chiefly played wind-instruments, sat in a box over what is now called the stage box, the orchestra obtaining its present position soon after the Restoration.

* The license was granted to the five following persons : the rest of the company were retained by them : — James Burbage, John Perkin, John Lanham, William Johnson, and Robert Wilson, servants of the Earl of Leicester. In their patent is a reference to the licensing of dramatic entertainments, or performances, by the Master of the Revels ; the fee for which was at that time £2. ; — it had formerly been about a quarter of that sum.

Theatre, and that at Blackfriars, all the plays written by our immortal Bard were, it is conjectured, exclusively performed; the audience of the latter consisting principally of the superior orders, while those of the former were composed of the middling and lower classes. Both the above Theatres were the joint property of Shakspeare and his Copartners.*

* This Partnership consisted of the following persons:— Laurence Fletcher, William Shakspeare, Richard Burbage, Augustine Phillippes, John Hemminge, Henry Condell, William Sly, Robert Armin, and Richard Cowley.

OF LAURENCE FLETCHER but little is known: he was buried at St. Saviour's, Southwark, 12th September, 1608.

WILLIAM SHAKSPEARE was born 23d April, 1564; obiit 23d April, 1616. He was a player in 1591; about which time he began to produce his inimitable Dramas: he discontinued writing for the Stage in 1614, in which year he produced the comedy of "The Twelfth Night." He married, and had a family, early. It has been latterly contended that he received a regular classical education; but the proofs advanced do not carry conviction to every mind. The probability is that he obtained the rudiments of learning at a common grammar school, and improved himself afterwards by reading and reflection. The stories of his stealing deer, and holding horses at the doors of the theatre, make a conspicuous figure in some relations concerning him: the first, as far as it can be relied upon, appears to have been the consequence of a drunken frolic; the latter, perhaps, is more than doubtful. He seems to have been a man of a cheerful temper, and a pleasant companion; to have lived independently, and died in easy circumstances.

RICHARD BURBAGE, son of James Burbage, (the most celebrated tragedian, as well as a fine comedian, of Shakspeare's time,) was born before 1550, in Holywell Street, parish of St. Leonard, Shoreditch. He was the original Romeo, and he had one of his daughters christened Juliet. He appeared on the Stage when quite a child; and died, some say of the plague, March, 1618-19, and was buried in his own parish church. Camden calls him a "second Roscius."

AUGUSTINE PHILLIPPES, an author as well as actor; he is supposed

As yet, scenery was almost unknown; although properties (sometimes termed decorations) were used, as well

to have played low comedy. He was a respectable man, amassed considerable property, and died at Mortlake in Surrey, May 1605.

JOHN HEMMINGE, or HEMMINGES. He was a tragedian and a printer, in partnership with Condell; born about 1556: he is supposed to have played Falstaff. He was a Warwickshire man; a shire fertile in players and poets. In 1623 he published the first edition of Shakspeare's Plays; and continued Manager of the King's Company till his death, 10th October, 1630, aged 74 or 75. He probably died of the plague, which raged violently in that year.

HENRY CONDELL, or CUNDELL. His origin is unknown; he lived in Aldermanbury, and served the office of a *sidesman* in 1606. He was a comedian, but not so good as Hemminge: he played before 1589, and was buried in St. Mary's, Aldermanbury, December 29, 1627. He left considerable property to his wife and children.

WILLIAM SLY. Less is known of him than of Condell; of course little can be said about him. He is reported to have played *Osrick* in Hamlet, and *Porrex* in Tarleton's "Seven Deadly Sins:" he was one of the Lord Chamberlain's Company. He died before 1612.

ROBERT ARMIN, comedian; sometimes played the clown. He wrote, among other things, "*A Nest of Ninnies, simply of themselves, without compound.*" Strange and uncouth titles appear to have been as much the fashion then as at present. The dates of his birth and death are unknown.

RICHARD COWLEY. Among the low class of actors, as *Verges* in "Much ado about Nothing;" buried in St. Leonard's, Shoreditch, March 13, 1618-19. Contemporary with the above was

JOSEPH TAYLOR, a celebrated *Hamlet*, said to have been instructed by Shakspeare himself; he was a good comedian also.

There were in Shakspeare's time the following Theatres: — The *Theatre*, from its denomination supposed to be the first that was built, the site of it unknown. The *Globe*, Bankside; so called from its sign, — Hercules bearing a globe. It was an hexagonal building, partly open and partly thatched. *Blackfriars* Theatre, in Play-house Yard, Water Lane; one in *Whitefriars*, supposed to have stood in Salisbury Court, Fleet Street. The *Curtain*, (Curtine), Shoreditch. The *Red Bull*, in St. John Street,

as trap-doors.* The mode of indicating locality in a scene was by introducing such properties as were consistent with

nearly opposite to Hickeys's Hall. The *Fortune*, Whitecross Street: the two latter were attended solely by the citizens and lower classes. The *Cockpit*, or *Phoenix*, in Drury Lane, which stood nearly opposite the Castle Tavern; it had originally been a Cockpit, and was called the Phoenix, as is conjectured, from having that bird for its sign: others say it took that name on being rebuilt after the old Cockpit had been burnt down, from the allusion to the phoenix being renewed from its own ashes. In addition to these were three of less note: the *Hope*, *Rose*, and *Swan*, which soon fell into disrepute; the former was converted into a bear-garden, and the two latter into gymnastic schools. Stow's Annals say, that at the Blackfriars, Salisbury Court, and Cockpit Theatres, they performed by candle-light,—in the others by day-light; and the *Historia-Histrionica* says, that Blackfriars and the Globe were the winter and summer Theatres of the same company, called the King and Queen's Servants.

* *Properties* are articles used on the stage; such as small machinery, tables, chairs, and any thing necessary to the stage performance, from a car down to a corkscrew.

I subjoin, from Malone, a list of "Property's" (properties) used in a Mystery founded upon Tobit and his Dog, exhibited in the Broadgate, Lincoln, 1563. (6. Eliz.)

1. "Hell Mouth, with a nether chap.—2. A Prison, with a covering.—3. A Sarah's Chamber.—4. A great Idol.—5. A Tomb, with a covering.—6. The City of Jerusalem, with towers and pinnacles.—7. King's Palace at Nineveh.—8. Old Tobey's House.—9. King's Palace at Laches.—10. A Firmament, with a fiery cloud and a double cloud." By this it appears that they termed every piece of machinery, however large, a property; but properties, as the term is understood now, are furniture for the scenes, not the scenes themselves, or the fixed machinery; and the articles necessary for a performer, such as sceptres, swords, canes, letters, rings, &c. &c. &c. A car, however large, is a property; so is "a great idol," if embodied; but if it be flat, and only painted and fastened to the stage, it does not come under the care of the property-man, but the scene-man. Some of the above articles appear to convey an idea of scenes, or painted cloths; yet there is no

it. Thus, a table and chair conveyed the idea of a chamber ; a walking staff, of a street ; and a balcony, or raised platform, at the upper end of the stage (which was a fixture) served for battlements, or any other elevated position. Scenes, it is said, were first exhibited at Christ Church, Oxford, by Inigo Jones, in a piece performed in 1605, before James I. ; who, in 1636, was again present at a representation of a performance at Hampton Court, in which the same artist exhibited another specimen of scenic decoration, which Anthony Wood terms “exquisite machinery;” but the term *appearance*, not *scene*, was used on the occasion : for instance, “first *appearance*, a Temple of the Sun,” &c. There is presumptive, if not positive, proof, that when a Tragedy was performed the stage was hung with black. Female characters were performed by boys, or effeminate-looking young men ; which circumstance may account for Shakespeare’s females possessing, with a few exceptions, a subordinate degree of interest. Previously to the Restoration, women had appeared on the Stage occasionally ; but, generally, not till after it : *Desdemona* is said to be the first character played by a woman. Mrs. Hughes and a Mrs. Colman are mentioned as playing, but not regularly ; and the latter spoke or sung in recitative. Mrs. Saunderson, who afterwards married Betterton (the *Romeo* to Mr. Kynaston’s *Juliet*), is called the first English actress ; because she was the first female who made the Stage a regular profession.

During the Protectorate, the splenetic sanctimony of

mention in any author on the subject of the introduction of scenery till the 17th century. But that omission constitutes no positive proof of scenes never having been previously used ; and there are various passages in Shakespeare which appear to favour the opposite notion.

the rigid Puritans, conjoined with Presbyterian bigotry, and other causes connected with the peculiar state of public affairs, occasioned the total suppression of theatrical performances :—the seal of silence was affixed to the portals of the Drama.

Charles II. came ; and the bonds of Puritanism and the doors of the theatre were burst together. Superstition liberated, by a common resiliency, bounded to the opposite extreme ; religion and hypocrisy were confounded, while legitimacy and licentiousness danced into the Theatre hand in hand ; and if the reign of Elizabeth was the *Golden age* of the Drama, the term *Brazen* may be applied to that of Charles. Wit abounded, doubtlessly ; but that which is flagitious is so much the more to be detested in proportion as it becomes the more capable of seducing and destroying.

In 1660, Sir William Davenant, the Poet Laureat, and Thomas Killigrew, Esq., one of the Grooms of the Chamber, obtained licenses from Charles to erect two new Play-houses and constitute two separate Companies ; to the prohibition of all others in the cities of London and Westminster, or the suburbs. During the Interregnum, (1654,) Davenant had invented a new species of entertainment, of recitative and song, which was performed at Rutland House, with scenes ; and in 1658 he exhibited a similar performance at the Cockpit, in Drury Lane : this attempt was copied from the Italian Opera, and may be considered as introductory of that species of performance to the British Stage.

Killigrew constituted a Company, which played at the Red Bull and other Theatres, till a new one was built for them in Drury Lane ; and Sir William Davenant agreed with Betterton and others to perform, under the authority

of his license, at the Salisbury Court and other places, till he could erect a new Theatre, with "prospective scenes," for their reception.

They performed at the Cockpit and Salisbury Court, till the Theatre in Portugal Row, Lincoln's-inn Fields, was ready; where they were sworn (by Lord Manchester, the Lord Chamberlain) the Duke of York's Servants. In 1671, they played in a new Theatre (designed by Davenant, who died in 1668) opened by Lady Davenant and Betterton, Charles Davenant officiating for his mother; and in 1682, they joined the King's Servants at Drury Lane. In 1690, Christopher Rich, who had been bred to the law, purchased of Davenant's family their patent; but he was afterwards expelled the Theatre, by Collier, formerly a barrister, who had obtained a license. There had been so many disagreements among the proprietors and actors of Drury Lane that, as they could not agree, the Theatre was closed by order of Queen Anne's Lord Chamberlain. This was about 1708; and Rich, after his expulsion, rebuilt the Theatre in Lincoln's-inn Fields, which was opened in 1714, under the management of John Rich, his son, of harlequinade celebrity; who produced, at that Theatre, the first pantomime exhibited in England, under the title of *Harlequin Sorcerer*; himself playing harlequin, a character for which he was famous, under the assumed name of *Lun*, a popular performer of the hero of the magic lath in Paris.*

In 1730, on the site of the present Theatre, (the ground being taken of the Duke of Bedford, at a rent of 100*l.* per

* Rich, as his patent had been suspended, had some difficulty in obtaining leave to open; but, through the interest of Mr. Secretary Craggs, King William took off the suspension, and left the patent in full force. Christopher Rich died in 1709, and John Rich in 1761.

annum,) was built, and in 1733 opened, (by John Rich,) the first Theatre erected in Covent Garden; which held, before the curtain,* about 200*l.*; the longitudinal diameter of the auditory part, from the commencement of the stage to the back wall of the boxes, being 54 or 55 feet. The above receipt was thought very considerable in 1750; but to augment it, the custom was to build numerous seats upon the stage, where a very large body of auditors was accommodated; but that mode so inconvenienced the actors, that Garrick, after he became Manager of Drury Lane, contrived, at some hazard, to abolish it.†

In 1746, Garrick (who made his debut in London about 1741 or 1742, at the Theatre in Goodman's Fields, under Gifford, and appeared at Drury Lane under Fleetwood,) joined Rich at Covent Garden, and drew great houses; although Rich seemed jealous of his fame, fearing it might eclipse that of his darling pantomimes.

At the end of the season, Garrick joined Lacy in the patent for Drury Lane, undertook the management, and carried the majority of Mr. J. Rich's principal performers with him; in consequence of which, during January and February 1747, Rich could not perform, through a paucity of good actors, above three or four nights in a week; and was frequently obliged, even in February, to dismiss the audience without any performance. Rich, who died during

* In Shakspeare's time 20*l.* was a good receipt. In 1747, says Cibber in his Apology, Mrs. Rich said she was always contented if the receipt reached three figures.

† Davies says that the profits of the season 1746-7 were 8,500*l.*, and in a few years after 11,000*l.*; drawn principally by Maddox, the *straw-balancer*! At any rate, the public taste was as indifferent then as it possibly can be at this time. Bad as our present management is said to be, they could not make *hay* out of *straw* now.

the run of a spectacle which he had produced in honour of the Coronation of George III. and Queen Charlotte, left the Theatre to *Beard*, the singer (who had married his daughter), *Wilford*, (the brother of Mrs. Rich, and father of Mrs. Bulkely,) and others; enjoining by his will, that the property should be sold for the benefit of his heirs, whenever a purchaser or purchasers could be found who would give for it 60,000*l.* At that time the ground-rent was 300*l.* per annum: at Rich's death, Beard, (who died in 1791,) became sole manager.

In February 1763, a riot took place on the first representation, that season, of *Artaxerxes*; upon the occasion of the public having been advertised that "nothing under full price would be taken." It was headed by a Mr. Fitzpatrick, who had attacked Drury Lane in the same manner the preceding night. Mr. Beard defended his refusal of taking half-price, from the custom on such occasions; and dilated upon the enormous expenses incurred by managers; particularly upon the splendid manner in which the pieces were got up at Covent Garden—but in vain: he was told that, as Garrick had submitted, it shewed an overweening confidence in him to resist; and the demand was, whether he would, or would not, comply with their regulation of the prices, "yes, or no:—" Beard boldly answered "no." The benches, chandeliers, &c., were immediately demolished; and as much injury done as took four or five days to repair. Beard obtained a Lord Chief Justice's warrant, and carried Fitzpatrick and one or two others before Lord Mansfield; who told Fitzpatrick that if a life had been lost he should have answered it with his own. No more attempts were, in consequence, made at demolishing the Theatre; but, firm to their purpose, night after night the party so annoyed the performers and disturbed the per-

formance, with cat-calls, &c., &c., that Beard was obliged to give up the contest.*

In 1767, (for the sum of 60,000*l.*) Messrs. Colman,† Harris, Powel, and Rutherford, purchased the Theatre of Rich's heirs; each had a quarter-share, but the management was confided to Colman: in consequence, however, of disputes between the partners, which occasioned a paper war, (many pamphlets on each side being published,) Rutherford, (who had taken part with Harris against Colman and Powel,) in 1768 sold his share to Messrs. Leake and Degge;‡ and, about seven years after, Colman sold his quarter to his copartners jointly, and the management devolved upon Mr. Harris; who eventually purchased Leake and Degge's shares, and became thereby the principal proprietor, — Powel alone retaining a share.

* The Covent Garden Fund for Distressed Actors was established in the year 1765. The present Stock of this Fund, is 27,710*l.*, viz.: 10,000*l.* 3 per cent. reduced; 13,000*l.* old 4 per cents, which will shortly be reduced to 3½ per cent.; 3,850*l.* 3 per cent. consols; and 860*l.* otherwise at interest. At the anniversary festival at Freemasons' Tavern, in March 1824, about 1,300*l.* was collected by voluntary donations.

† George Colman, Esq. died in 1794. He was a dramatist; and father of G. Colman, Esq. the dramatist, appointed licenser of the Drama in 1824. T. Harris, Esq. was father to H. Harris, Esq., now principal proprietor, and late manager of the Theatre: he is also sole proprietor of the Theatre Royal, Dublin.

Powel was an actor of celebrity. He died about 1769, and left his share to his widow; who married Dr. Fisher, many years leader of the band. At the death of the widow it descended to Powel's two daughters; who married G. White and J. Martindale, Esqrs.; the former a clerk of the House of Commons, and the latter proprietor of the Subscription House in St. James's Street. Rutherford was a private gentleman.

‡ Leake was a bookseller in the Strand; Degge was a solicitor.

In 1792, the Theatre was partly rebuilt, from a design of Mr. Holland, the Architect; towards the expense of which proceeding the late Duke of Bedford lent the proprietors 15,000*l.*, granted them a new lease, and raised the ground-rent to 940*l.* per annum:—at present, 1824, it is above 2,000*l.* At the opening of the new Theatre, the price of admission to the boxes was raised from five shillings to six shillings.

About 1803, Mr. John Kemble purchased of Mr. Harris a sixth share of the whole property, for the sum, as reported, of 22,000*l.* He was soon constituted stage-manager, instead of Mr. Lewis, the celebrated comedian; who had filled that post for several years, with great credit to himself, and advantage to the concern.

In the night of September 20, 1808, the Theatre was burnt to the ground. The play of Pizarro had been performed, and it was conjectured that the calamity originated from the ignited wadding of the guns, used in the piece, lodging in some inflammable part of the decorations of the stage. The company, during the remainder of the season, performed at the Opera-House. The proprietors, embarrassed but not discouraged by so heavy a misfortune, used such energy and perseverance, that a new Theatre, (from a design by Mr. R. Smirke, Architect,) was erected and opened within a year.

On December 31, 1808, His Royal Highness the Prince of Wales honoured the proprietors by laying the first stone of the new edifice: for which ceremony preparations were made worthy of so distinguished a mark of patronage. His Royal Highness, decorated with the splendid orders of the Grand Master of Masonry, was attended by his Royal brother the Duke of Sussex, General Hulse, Colonels M'Mahon and Bloomfield, and a deputation from all the

masonic lodges in the metropolis. His Royal Highness was met, at the spot which is now the entrance in Bow Street, by the Earl of Moira, (Deputy Grand Master,) with Messrs. Harris and Kemble, and was conducted to a royal marquee, amid the acclamations of a vast crowd of spectators; the guard of honour lowered their colours, a royal salute of artillery was fired, and the bands of music in attendance struck up "God save the King." He then proceeded to lay the foundation-stone, (which was placed at the north-east angle of the building,) depositing in a cavity which had been formed in it, a brass box, containing a large bronze medal, having the portrait of his Royal Highness on one side, and on the reverse an appropriate inscription.

The box also contained a series of all the gold and silver coins of the reign of George III. Six freemasons spread the cement, which operation was completed by the Grand Master, with a silver gilt trowel:—the bands, while the stone was deposited in its bed, playing "Rule Britannia," the spectators cheering, and the artillery discharging a royal salute. His Royal Highness next tried the correctness of the work, with the plumb, level, and square, presented to him by Earl Moira: he then gave the stone three strokes with a mallet, and afterwards poured upon it corn, wine, and oil, from three silver goblets, the bands playing "God save the King:" then, expressing his wishes for the success of the undertaking, he retired, with the same formalities which attended him when he came.

Such was the indefatigable attention of the Architect, and the exertion of the Builder, that the new Theatre was opened on the 18th of September, 1809, with the tragedy of Macbeth.

The Proprietors, in order the more speedily to cover

their loss, had appropriated a larger portion of the auditory than had been customary, to the purpose of private boxes;* and had increased the prices of admission to the boxes and pit; the former to seven shillings, the latter to four shillings. These circumstances, which were considered as an attempt at imposition, excited so strong a spirit of indignation in the public mind, that the consequence was a most distressing *Riot*; which, commencing on the first night, continued with unabated violence for about two months; during which time the proprietors were playing under the oppression of a very serious loss: for no female, nor any person but those who went either to enjoy the riot, or to riot themselves, would go to the Theatre. It was called the "O. P. Row,"† from those letters being the initials of the

* These boxes were sumptuously fitted up, with elegant rooms behind them; and the popular notion was, that they were designed to favour secret assignations; and, during the disturbance subsequently described, no female could appear in any one of them without being subjected to the grossest insult from the pit and galleries.

† There was a strange mixture of whimsicality and distressing circumstance exhibited all through the riot. When the performers entered they were greeted with applause, to indicate that what would follow was not meant personally to them; but the instant they attempted to speak, "Off! off!" overpowering hisses, appalling hoots, and the "*O. P. dance*," commenced, in which the whole audience joined. This dance was performed with a deliberate and ludicrous gravity, each person pronouncing the letters O. P. as loud as he could, and accompanying the pronunciation of each with a beat or blow on the floor or seat beneath him, with his feet, a stick, or a bludgeon; and, as the numerous performers kept in strict time and unison with each other, it was one of the most whimsically tantalizing banters, or torments, that could be conceived. Numerous placards were exhibited in all parts of the Theatre; some of them very offensive, others ludicrous. The inscriptions were as various as they were numerous, and

words "Old Prices;" and after a severe struggle to "weather the storm," the proprietors were obliged to compromise the matter with the public, by reducing the boxes to six shillings, and the pit to three shillings and sixpence, and engaging to take away a stipulated number of the private boxes.

Peace was restored, — but plenty came not with it; for the confidence of female timidity in security was too much shaken to render the boxes of Covent Garden sufficiently refulgent with beauty and fashion,—those magnets of attraction, — early enough in the season to enable the proprietors to make up their loss.

How far the offence of the proprietors should have provoked so severe a measure, it is now useless to inquire; but, considering the heavy calamity and loss they had previously sustained, the circumstance appears to present a strange instance of the want of reflection in a public, rarely deficient of generosity, in visiting so acrimoniously a mistaken and not unprecedented hope that indulgence would be granted to the managers, when the peculiar circumstances of their situation were contemplated. The punishment, by increasing their losses, seems to have been preponderatingly inadequate to their crime; and although the resistance of the proprietors, (which sprang from that innate principle of British independence that irresistibly impels the weakest to opposition, when his property is at stake,) might have irritated those whom it was their interest to soften; still allowance should have been made, and the

exhibited any thing rather than "Mercy" or "Consideration." The public took great offence at Mr. James Brandon, house and box keeper, imputing to him the interference of hired boxers and police-officers, and demanded his dismissal, with which injunction the proprietors were obliged to comply; but when consideration returned, mercy was extended, and Brandon was allowed to resume his offices.

thunderbolt should not have been hurled at those who had already been scorched by the lightning. A general secession from the Theatre till the prices were lowered, had been a more speedy and decisive correction of managerial assumption, and more noble than organized aggression.*

It is, perhaps, a remarkable circumstance, that from the period of the O. P. Row, a London audience has been found more captious than they had previously been.

About 1810, Mr. Harris, in consequence of ill health, deputed his son Mr. H. Harris to the management; and the Theatre, under his direction, was comparatively prosperous. Still, the loss occasioned by the fire, the very heavy expense incurred by the prevailing taste for splendid spectacle, and the great increase of salaries, kept the concerns of the Theatre in an embarrassed state; in consequence of which, in 1812, a deed of settlement was entered into, by direction of the Lord Chancellor, for the mutual security of the proprietors and creditors; and Mr. John Brandon was appointed, in the deed, Treasurer.†

* The loss occasioned to the proprietors by the fire was very serious, independently of that which sprang from the riot; since it is reported that the cost of rebuilding the Theatre was 150,000*l.*; of which, 44,500*l.* only, is said to have been recovered from the Insurance-offices. A great proportion of the money (*viz.*, 50,000*l.*) was raised by subscription, in shares of 500*l.* each; but this sum was to be repaid, and the annual interest, at 5 per cent., amounted to 2,500*l.*

† Mr. Brandon came into the Theatre with Mr. Leake, in 1768, and was always acknowledged by the proprietors to be a most active, zealous, and confidential servant; but in consequence of a misunderstanding with the directors of 1823, (with the particulars of which the public are well acquainted,) he was superseded by a gentleman named Robertson, on condition of receiving an annuity of 200*l.* from the concern; and was engaged by Mr. Elliston at the Theatre Royal Drury Lane.

In June, 1817, Mr. John Kemble, whose aim during his management was to maintain the dignity of the Stage, took his leave of the public, and went to reside at Lausanne in Switzerland. Mr. J. Fawcett, the comedian, succeeded him as director of the stage: it is but justice to say that he is an excellent actor; and the circumstance of his still (1824) retaining the post, is, perhaps, the best proof that can be given of his impartial and upright conduct.

In 1821, Mr. T. Harris died, and his property in the Theatre descended to his heirs. In 1822, Mr. Kemble returned to England, and assigned his share of the concern to his brother Mr. C. Kemble; who ranks, deservedly, in the first class of his profession as an actor, and is at present manager of the Theatre. Mr. J. Kemble revisited Lausanne, and died there, early in 1823.

The firm of the Theatre now consisted of, Messrs. Harris, C. Kemble, Const, Forbes, and Willett;* and the difficulties of the Theatre increasing, or disputes arising between the partners, I know not which, an arrangement was entered into in 1822, in which it was stipulated that Mr. H. Harris should, for ten years, resign the management to Mr. C. Kemble, for which he (Mr. H. H.) was to receive an annuity (it is reported) of 1,350*l.*; the other contracting parties were to pay an annual rental (it is also reported) of 12,000*l.* during the aforesaid term, for the use of the Theatre; which, with a certain portion of the profits, was to be applied to the liquidation of the debts of the Theatre, — with some other conditions, of which I am not likely to be in possession;

* When Mr. Martindale died he left his share to his widow, who at her death left a life interest in it to Francis Const, Esq., the present chairman of the Middlesex magistrates. The late Mr. White's daughters married, — Forbes, Esq., captain R. N.; and — Willett, Esq.; who, of course, represent the heirs of White.

nor am I certain that what I have here stated is *perfectly* correct.

In consequence, however, of this agreement, Mr. C. Kemble, by consent of the other gentlemen, entered into the management; but Mr. Const, who had not been consulted in the arrangement, filed a bill in Chancery, the issue of which, was the Chancellor's appointing a receiver, Mr. Robertson, who succeeded Mr. Brandon:—thus has the Lord Chancellor, after having been successively the *Manager in Equity* of most of the Theatres in London, added to his *dramatic* duties the guardianship of the Theatre Royal Covent Garden.

DESCRIPTION OF THE THEATRE:—The Temple of Minerva, in the Acropolis at Athens, suggested the design for the portico of this edifice,—the order of which is pure Grecian Doric. The principal front, in Bow Street, measures 220 feet from one extremity to the other; the Hart-Street front and its parallel (which is approached by piazzas from Bow Street and Covent Garden), are in extent 178 feet, or nearly so. The Bow-Street front presents a magnificent portico, with four columns of the Doric order, very large, fluted, and without bases; supporting a pediment and elevated upon a flight of steps. The whole front is inclosed by iron rail-work; and the upper part is decorated by basso-relievo representations of the Drama, antient and modern, which are sculptured in long pannels, separated by the portico. On that side nearest to Hart Street, in the centre of the sculpture, sit three Greek Poets; namely, Æschylus, the father of Tragedy, his face towards the Hart-Street corner; and Aristophanes and Menander, the fathers of antient and modern Comedy: the two latter face the portico; and Thalia, with the crook and mask, is inviting them to imitate her sprightly ex-

ample. Polyhymnia and Euterpe, with the greater and lesser lyres; Clio, with the longer pipe; and Terpsichore, indicative of action, or mime, following her. Three nymphs, crowned with fir pine, succeed, attending Pegasus. Minerva is placed opposite to Æschylus, who appears attending to her dictates: and between them, leaning on his fawn, is Bacchus; typical of tragedy having been invented in honour of “the wine-giver.” Behind Minerva is Melpomene, with a sword and mask: two Furies succeed, pursuing Orestes; the latter imploring the aid of Apollo, who appears in his chariot. In the centre, on the other side of the portico, sits our *immortal Bard*; the emblems of dramatic poetry lying around him. He is summoning, with his right hand, Caliban, laden with wood; Ferdinand, sheathing his sword; and Miranda, with Prospero, whom she is entreating: Ariel is above, sounding enticing airs on his pipe: their backs are towards Shakspeare. This side of the group is filled up by Hecate, in her car, drawn by oxen (at the extreme); Lady Macbeth, with the daggers; and Macbeth, turning with horror from the dead body of Duncan. The space from Shakspeare to the portico is occupied as follows:—Milton, seated, is contemplating Urania, who surmounts, but faces him; and Samson Agonistes is chained at his feet. Behind them are the two Brothers, driving Comus and three bacchanals before them, the enchanted Sister being seated: the sculpture is terminated by two tigers, emblematical of the brutal transformation of the devotees of sensuality. The figures of Tragedy and Comedy, in niches, occupy, the former the south, and the latter the north, extremity of the building. Comedy has a crook on her right shoulder, the mask in her left hand; and Tragedy exhibits the mask and a dagger.

The grand entrance to the boxes is under the portico

in Bow Street ; and laterally with it, towards Hart Street, is the entrance appropriated to the private boxes.

The grand entrance opens to the vestibule, where, at the right extremity, a large stove is placed ; and two boxes for money-takers, and another where free admissions of all kinds are registered, present themselves, immediately upon passing through the folding-doors from the portico. Near each money-taker's box is a Grecian lamp, elevated upon a column of porphyry. The grand staircase is to the left, central in the hall ; divided, longitudinally, by two rows of large Ionic columns, in porphyry, with a superb Grecian lamp suspended between each. This staircase leads to the ante-room, which is ornamented by pilasters of porphyry ; and contains a large statue of Shakspeare, executed by Rossi, in yellow marble. To the right, from hence, are the folding-doors that lead to the Auditory ; and to the principal Saloon, which is supported by pilasters in porphyry, and contains several plaster statues upon pedestals. The extremity to the right leads to a confectionary, where refreshments are supplied to the company ; and there is a place provided for the same purpose at the opposite extremity. On the entrance side of the saloon is a large staircase leading to it, right and left, from the first circle of the boxes. This room is superbly lighted, and provided with crimson seats. There is, also, another saloon in a higher story, which was originally appropriated to the private boxes. It is supported by four massive columns of porphyry, with a recess at each end, in which are stoves ; and over the mantle-pieces are semicircular looking-glasses :— refreshments are provided here also. The sides of this saloon are occupied by crimson seats, and statues of heathen deities on pedestals, alternately placed. There is another entrance to the boxes from Covent Garden, which is handsome, but not so elegant

as that from Bow Street: it has two flights of stairs. The entrances to the pit and galleries are from Covent Garden, and on that side of the Theatre which angles (in Bow Street) with the grand front.

The Hart-Street front contains the entrance to the Stage, (or stage door,) which opens to a large and convenient porter's hall. On the right is an ante, or waiting-room. To the left is the door leading, on the right, to the cellar, (or all that part of a Theatre under the stage, from whence traps, and rising machinery, &c., are worked;) and on the left to a stone staircase, with iron balustrades, leading up to the stage, and the rooms appropriated to the principals of the different departments in the Theatre; as well as to the painting-room. At the extremity of this part of the front, and laterally, is the royal entrance; which is a square, called Prince's Place; three sides of which are formed by the walls of different parts of the premises, and the front by lofty iron rails and gates, through which the royal carriage proceeds to the entrance door on the left, whenever His Majesty honours the Theatre with his presence. Adjoining to the gates, and terminating the Hart-Street front, is a handsome building containing the box-office, the house-keeper's residence, and other private apartments connected with the Theatre.

The Auditory.—The form of the Auditory is that of the horse-shoe; the width, at the extremities, is 51 feet 2 inches; and the depth, from the front lights to the front of the boxes, 52 feet 9 inches. There are three tiers of boxes, each containing twenty-six, including those in the proscenium; and there are seven boxes on each side above them, and parallel with the lower gallery. The number of private boxes are twenty-six, situated as follows:—three on each side in the proscenium; one on each side

even with the orchestra ; five on each side of the first circle, and four on each side of the second circle ; amounting to thirteen on each side. Over the boxes in the proscenium, on each side, is a semicircular appearance of a box, with a crimson inclosure. To the principal private boxes are attached private rooms, with fire-places. The width of the lower gallery is 55 feet, the depth forty. The width of the upper gallery is 55 feet, the depth twenty-five.

The appearance of the house is very imposing : the colour is a subdued yellow, relieved by white, and superbly enriched with gilding. Around the dress circle are wreaths inclosing the Rose of England, in burnished gold ; the first circle displays the Thistle of Scotland, and the second circle the Shamrock of Ireland : and these three emblems are alternately placed, with fancy devices, in rich borderings, &c., in every part of the Auditory ; which, from the reflection of the lights, gratifies the prevalent taste for splendour with one blaze of refulgence. The back and sides of the pit are decorated by the representation of dark crimson drapery, as are the interiors of all the boxes ; which produces a very effective contrast to the brilliancy of the front. The boxes are supported by small iron columns, fluted, and gilt. The ceiling, over what is called the slip boxes, exhibits pannels of blue, relieved by white, and enriched with gold. The middle part of the ceiling is circular ; in the centre of which, from a richly-gilded glory, surrounding a circle of golden lyres, &c., is suspended a chandelier of glass, of the most superb description ; illumined by two circles of gas lights : the remainder of the ceiling is a light blue sky, relieved by delicate white clouding. The cove of the proscenium, in the segment of a circle, contains the moiety of a rich gilded glory, and sky to match the ceiling, surrounded by a bordering of gold ; in which, as well as round the ceiling, either fancy flowers

are introduced, or representations of those national emblems, the Rose, &c. The proscenium is supported by four pilasters, painted to imitate Sienna marble. Stage doors are wholly dispensed with. The top of the proscenium, from whence the curtain descends, is an arch of about thirty-eight feet wide and three feet deep; surmounting a superb drapery border of crimson, white, and gold, elegantly disposed upon a transverse bar of gold, terminated on each side with a lion's head: in the centre of this drapery is the King's Arms. For the green curtain is substituted a drop, representing a luxuriant profusion of drapery; crimson, white, and gold, (to match the borders,) drawn up by cords and tassels; and disclosing part of the interior of a palace, supported by numerous Ionic columns; which has a most imposing appearance. There are also pilasters, imitative of Sienna marble, which slide backward and forward, in order to widen or contract the stage.

	FT.	IN.
The width of the proscenium in front is	42	6
Width at pilasters	38	8
Height to the centre of the arch.....	36	9
Ditto, at spring of arch	33	3
Depth of stage, from the front lights to the sliding } pilasters	12	3

The number of superbly brilliant cut-glass chandeliers, which are hung round the Auditory, is fourteen; with three gas lights in each. In the two extreme dress boxes are large looking-glasses.

The King's box is always fitted up on the left of the audience, in the dress circle, and occupies the extent of three or four of the boxes.

The public, or open boxes, will contain about	1,200	people.
The pit.....	750	—
Second gallery.....	500	—
First gallery.....	350	—
	<hr/> 2,800	—

exclusive of standing-room, &c. The private boxes are let, some by the year, some nightly.

The Stage is large and commodious. On the right of the Auditory, or left of the Stage, are the passages which lead to the superior and inferior green-rooms; the former of which is handsomely fitted up: at one end is a stove, and opposed to it a large looking-glass for the performers to adjust their dresses by, previously to going on the stage. The seats for the performers are covered with crimson, and the windows are decorated by crimson curtains; the room is handsomely carpetted, and there is a large chimney-glass over the stove, with a portrait of the late T. Harris, Esq., so many years proprietor of the Theatre. Performers receiving under a certain salary are not allowed to enter this room but on particular occasions. The inferior green-room is up a flight of stairs, and is neatly fitted up; and here is a piano-forte for the singers to try their songs, and for the choristers to learn their music. Beyond the best green-room is the manager's room, and the passage leads on to the coffee-room, property-room, and others appropriated to the business of the Theatre. The scene-rooms, carpenter's shop, &c., are in this part of the building. The stage is principally lighted by gas.

	FT.	IN.
The stage measures from the front lights to the back- wall	68	0
Width from wall to wall.....	82	6

	FT.	IN.
The height of the flats (or flat scenes), which stand } transversely on the stage	21	0
Width of ditto (14 feet each half)	28	0
Heights of wings, or side scenes	21	0
Width, about	4	0

The Flies, or that part of the Theatre surmounting the stage, are in size correspondent with the rest of the Theatre, and consist of two stories. These are filled with the machinery used in lowering the curtain, drops, wheels, borders, clouds, &c. &c.; and adjoining them is the painting-room, which is furnished with sky-lights, and measures in length seventy-two feet, and in width thirty-two feet.

Of the Persons employed in an Establishment of this magnitude it is almost impossible to give an account; the number is so arbitrary, and depends so much upon circumstances. The principal, regularly engaged, (exclusive of the performers,) are as follows:—

STAGE.—The stage-manager, pantomime-director, chorus and ballet masters, prompter, his deputy, copyist, (he has several assistants,) property-man, and call-boy.

ORCHESTRA:—Director of the musical department, leader of the band, six or eight 1st violins, ditto 2d, two tenors, two violincellos, three or four double basses, oboe and flageolet, 1st and 2d flutes, 1st and 2d clarionets, 1st and 2d horns, 1st and 2d bassoons, trombone, trumpet and bugle, piano-forte, bells, carillons or small bells, (the three latter not always used,) and kettle-drums, (other instruments are occasionally introduced); music copyist, (he has several assistants,) and an attendant upon the orchestra to lay out the music.

PAINTING-ROOM. — Four principal painters constantly employed, exclusive of accessory principals, subordinates, colour grinders, and attendants.

DECORATIVE MACHINERY, &c. — The property maker, machinist, master carpenter, six or eight carpenters, and from twenty-four to thirty scenemen. The property-maker and master carpenter, generally, are the joint machinist.

WARDROBE. — Master tailor and keeper of the gentlemen's wardrobe, &c., mistress of the ladies' wardrobe :—both these have numerous constant and occasional assistants. — Dressers, many of both sexes. Each principal performer has a separate dresser.

When new pieces of magnitude are preparing, the extra assistants engaged in the three latter departments are very numerous.

In the HOUSE department. — Treasurer, under ditto, housekeeper, his assistant, about ten money-takers, as many check-takers, (from four to six at the offices for admission,) box-keeper, (his attendants are numerous,) lamp-lighters, firemen, porters, and watchmen.

There are, also, many people employed in other capacities, which, if mentioned, would scarcely be understood, without more detail than can be introduced here.

On particular occasions, such as during the performances of grand spectacles, &c., there are many supernumerary performers engaged by the night ; the aggregate salaries of whom frequently amount to 50*l.* or 60*l.* per week.

REFERENCES TO THE PLATES.

The accompanying Engravings will exemplify and render familiar the preceding descriptive letter-press. By the architect and builder these Sections and Plan will be instantly understood, as pointing out readily and clearly the relative situations, forms, and arrangement, of the different parts of this complex and extensive edifice. They also indicate the proportions and position of the walls, timbers, and open spaces; and thereby shew how the whole is combined. Few buildings demand so much skill and science in construction as theatres: before the curtain they require an ample open space for the auditory; great strength in timbers and iron, for joists, beams, cantilivers, &c., with apparent lightness and elegance in aspect. The floorings must be solid and level, the ceiling strong with the least possible weight of material; whilst the complicated nature of the stage, flies, and various connected rooms, puts in requisition all the art of the architect and skill of the carpenter. An examination of the annexed Prints will verify these remarks, and may induce the reader who has never had an opportunity of examining the whole interior of a theatre, to analyse its component parts, and study its anatomy. When we consider the extent of the edifice now under notice,—its complexity of parts,—its strength and solidity,—with its numerous subdivisions, we cannot but feel some degree of astonishment and admiration at the skill and labour that jointly co-operated to complete the whole in one year.

PLATE I. — Plan of the Theatre, shewing the forms and situations of the following apartments, &c.:—A., Hall, or Vestibule of approach to the Boxes, after passing under the portico A*. B., Grand Stairs of ascent, with four columns on each side; a View of which Staircase is given in Plate V. C., Ante-room to Corridors, D. D. D. At the angles of these

are Flights of Stairs, E. E., to the upper tier of Boxes. F., Staircase to Boxes, from the Piazza side of the house. G., The King's Staircase. H., The Royal Saloon. J., The King's Box. K., Store-room. L. L. L. L., Ladies' Dressing-rooms. M., Committee-room. N., Scene-room. O. O. O., Actors' Dressing-rooms. P., Manager's-room. Q. Q., Green-rooms.

PLATE II. — *Transverse Section of the Theatre, from C. to D. in the Ground Plan.* — a. a. a., Various Subterraneous Stables and Rooms; some of which are arched with brick, and others, are covered with boarded floors. b., Portico in Bow Street. c., Hall, or Vestibule, marked A. in the Plan. d., Committee-room. e., Gentlemen's Wardrobe. f., Dressing-room. g., Orchestra. h., Private Box. k., King's Box, and Ante-room to the same. m., Entrances to Private Boxes. n., Passage. o., Ladies' Wardrobe. p., Carpenters' Workshop, in the Roof. q. r. and s., Private Boxes.

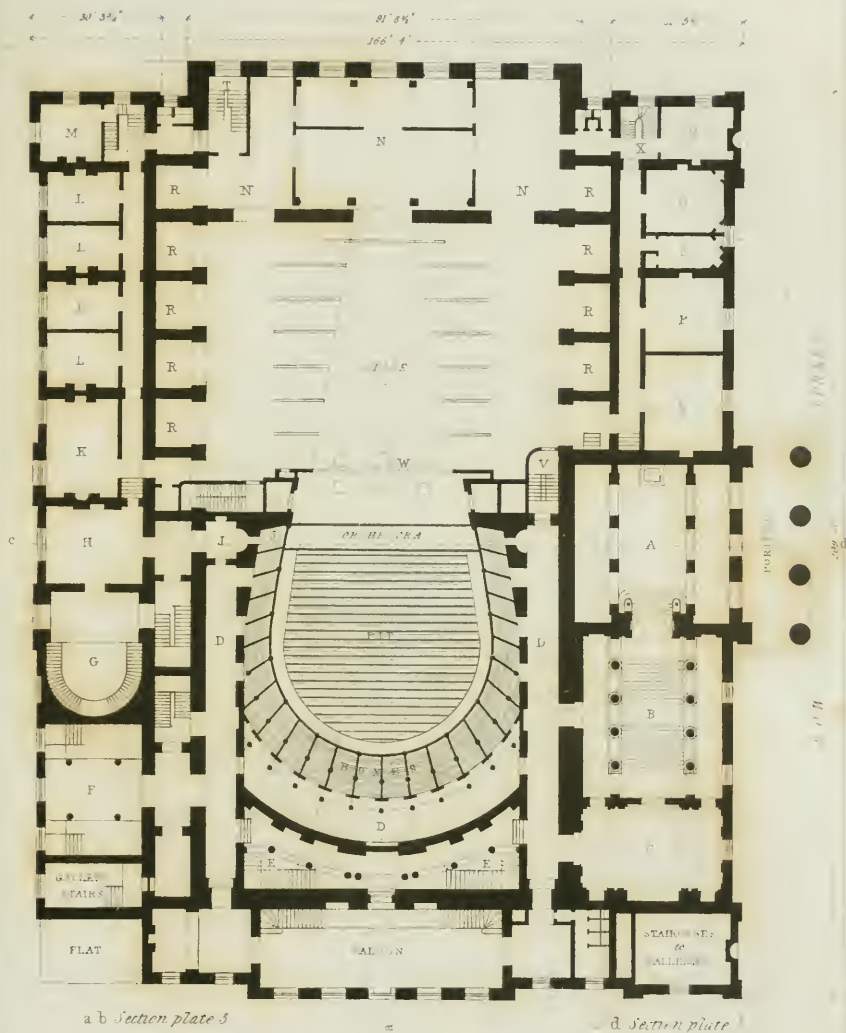
PLATE III. — *Longitudinal Section, a. to b. on the Plan.* a. b. Scene-rooms. c., Painting-room. d., Stage. e., Mezzanine Floor. f., Cellars beneath the Stage. g., Orchestra, with open arched space beneath, at h., intended to increase the sound of the band. j. j. j., Stables, &c., under the Pit. k., Vaulted Passages. l., Room under the Vestibule, m., to Pit. n., Corridor round the Pit. o., Box Lobby. p., Lower Saloon to Boxes. q., Upper Saloon to ditto. r., Lobby to Gallery. s. s., Carpenters' Workshop. t., Flies.

PLATE IV. — A., Elevation of the principal Front in Bow Street, with its Portico, &c. B., Section through Saloon, or Ante-room, to Boxes; Staircase to the same, and Entrance Hall, Committee-room, &c. C., Transverse Section through the Staircase.

PLATE V. — Principal Staircase to the Boxes.

PLATE VI — Interior of the Theatre from the Stage.

HART STREET



A Hall B Principal Staircase C Saloon D D D D Corridors E Stairs to Upper Boxes.
 F Box Staircase G Kings Staircase H Royal Saloon J Kings Box K Store Room.
 L L L Ladies Dressing Rooms M Committee N Scene Room O O O Mens Dressing Rooms
 P Manager's Q Green Room R Receives for Scenes T Stairs to Stage &
 V Stairs from Stage to Boxes &c W Drop Curtain & traps

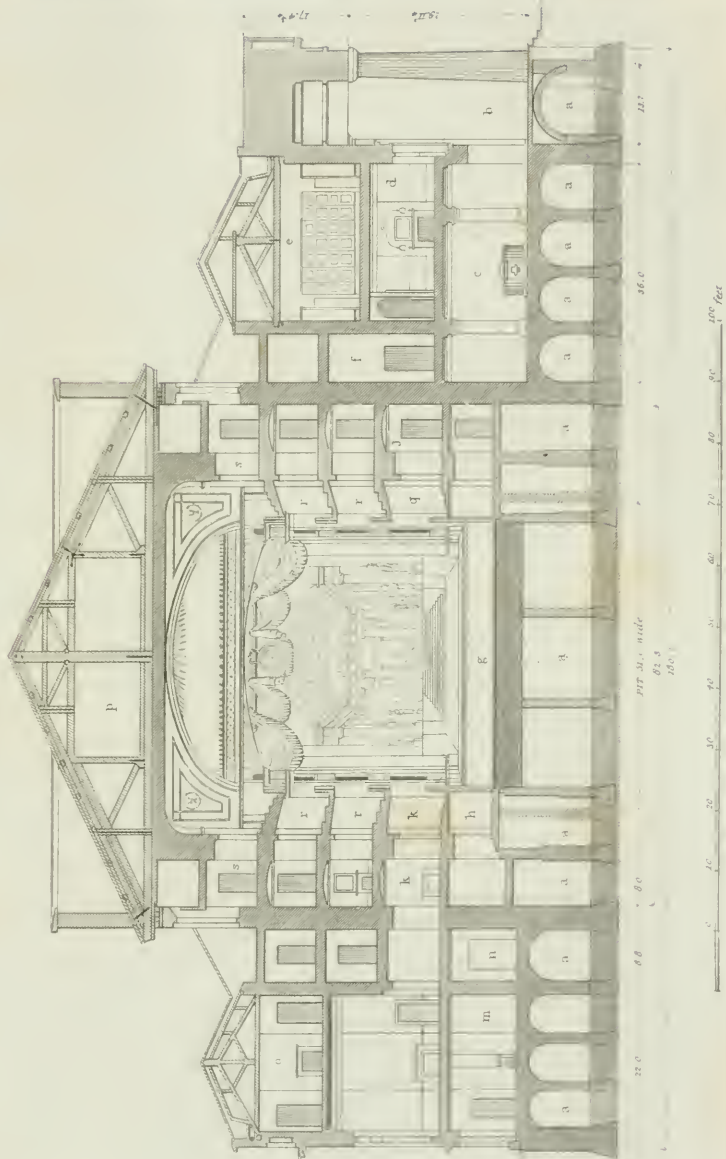
0 10 20 30 40 50 60 70 80 90 100

G Wightwick del

R. Smirke Arch^t

COVENTRY PALACE OF VARIETIES
 PRINCIPAL FLOOR

London: Published for the Proprietors by W. Taylor & Sons, 11, Abchurch Lane.

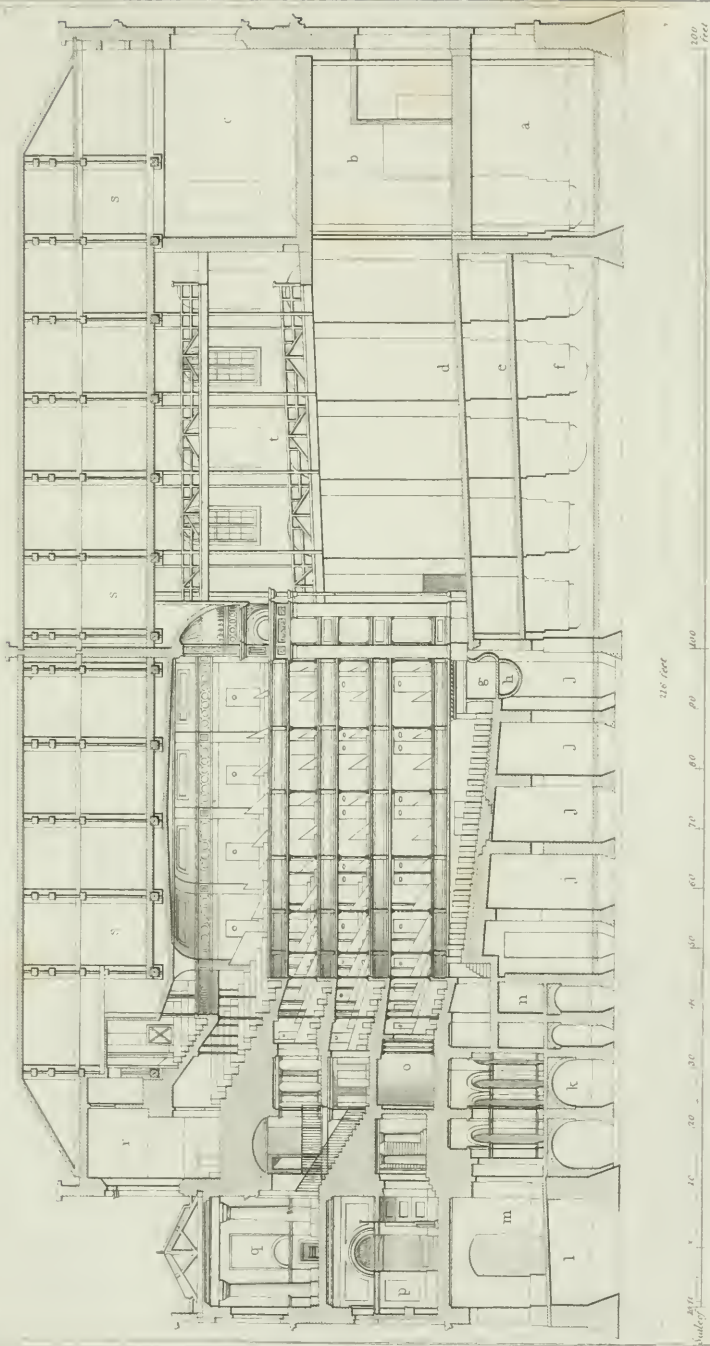


J. Wolfe sculp.

R. Smith Archt.

THEATRE ROYAL, COVENT GARDEN, LONDON.
TRANSVERSE SECTION C TO D SEE PLAN

London Illustrated Map 1853 by J. Taylor, Publisher.



J. B. Durrer, G. Wightwick, R.A.

R. Smirke, R.A. Archt.

CONVENT OF THE SACRED HEART
LONGITUDINAL SECTION a to b. ON PLAN

London. Published May 1821 by J. Taylor, High Holborn.

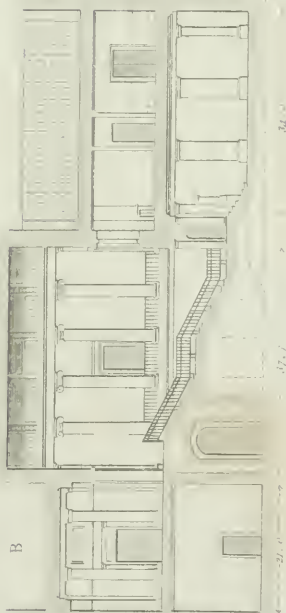
J. J. Kew, R.A.

A



60 feet

B



37.5

24



34.5

J.B. drawn by G. Wrightwick del.

R. Smirke, R.A. Arch.

H. Winbles

GENERAL NOTE

A. Elevation of Principal front. B. Section through saloon. Principal staircase & Entrance hall. C. Transverse Section through State sal.

London, Published May 1823 by Thomas Fagb Hall, 7, n.



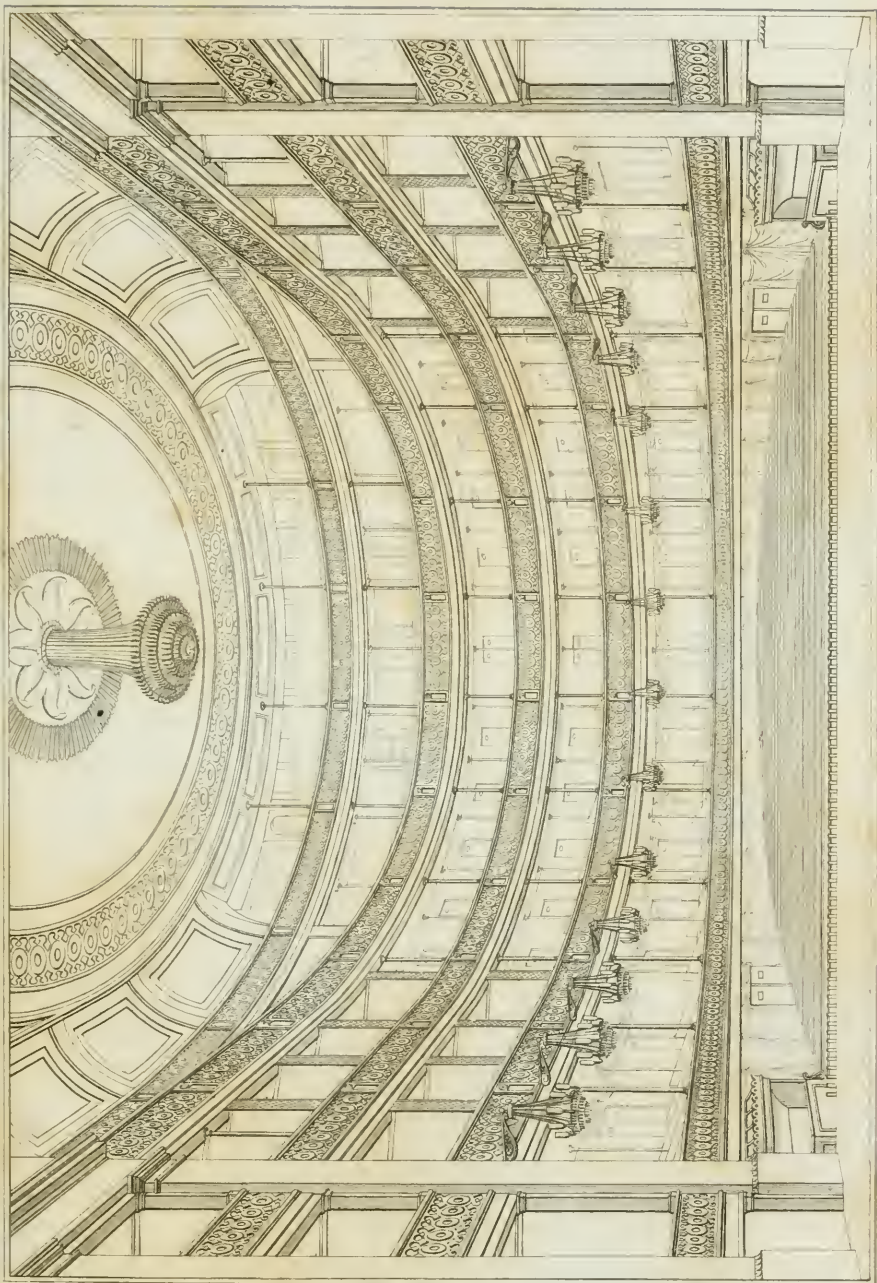
J.B. d'Arcy - G. Wightwick del.

R. Smirke R.A. Arch.

J. Le Neux sc.

COVENT GARDEN THEATRE
STAIRCASE TO BOXES.

London Published May 1844 by J. Taylor High Holborn



AN ACCOUNT
OF THE
THEATRE ROYAL DRURY LANE,
BY C. DIBDIN;
WITH
A DESCRIPTION OF THE PRESENT THEATRE,
BY E. W. BRAYLEY, F.S.A.

WHEN the Restoration dispelled the clouds of puritanical gloom, and liberated "harmless pleasure" from the "dark prison-house" of superstition, Rhodes, a bookseller, obtained (about 1659 or 1660) a license for a company of players, who performed at the COCKPIT, or PHŒNIX, in Drury Lane: at their head were Rhodes's two apprentices, Betterton and Kynaston; the latter of whom was "the Siddons" of the day,—till nature, superseding art, affectation, and formality, made way for beauty, grace, and softness; and WOMAN asserted her claim to admiration as well on the Stage as in every other station of society. Notwithstanding this introduction, Kynaston's *feminine* celebrity was such, that it was customary with ladies of rank and fashion to take him, after the play, in his female habit and decorations, in their carriages during their visitings and airings; and he continued to divide the applause of the audience with his fair competitors, in despite of the dis-

advantages under which he laboured from comparison. But although one "fair impostor" was endured, the deception could be carried no further; for female grace, rising like a Genius of light in a scene of gloom, diffused a splendour of fascination over the Stage; which the enthusiastic hailed with exultation, the fastidious regarded with suspicion, and the superstitious contemplated with horror: the first anticipating the most rational results for the dignity of the Stage; the second foreseeing its complete demoralization; and the last predicting national calamity as the consequence: for Prynne, at the expense of his own ears, had so influenced those of others, that an actress by those of the Oliverian leaven was looked upon as a Circe; and many have imputed the flagitiousness of the Stage to the introduction of women.*

* I know not why refinement shall be decried as the organ of demoralization; but prejudice is ever prompt, in favour of its theories, to confound conjectures with certainties, principles with passions, and misconceptions with inclinations. It can see but little itself, and imagines all equally blind; it can feel but little, and concludes, therefore, that all are equally insensible. That the introduction of Women has added grace to the Stage, and refined the character of the drama, the exaltation of *many* of them to coronets and other honourable distinctions will prove; and establish a very significant answer to their mistaken, and, in some cases, pitiful defamers. Connected with theatres for years, acquainted with most distinctions of society, and no careless observer of human nature, I can bear witness to as much comparative virtue among the histrionic corps as I have been able to discover among any other classes of mankind; with, frequently, more generosity and less meanness than I have observed among many who enjoy more of the world's "golden opinions:" and, if they have their faults, among their *illiberal* accusers who shall "cast the first stone?" and who, among their more thinking adversaries, shall say, "I am not as other men are?" I should not have ventured upon this subject, but that the Reverend and popular Mr. Irving has lately been preaching against the Stage; and as it is the fashion to run after him, of

The Cockpit was built in 1617; and on the 4th of March, in the same year, was demolished by the mob; of the exact cause for which I am not in possession. Its site was opposite to the Castle Tavern, Drury Lane; it was rebuilt, and performed in, in 1629. During the sway of puritanism in Charles II.'s time, this theatre (anno 1640) was suppressed; but in 1658, it was re-opened, and assumed a more regular dramatic form than before. Rhodes, as before-mentioned, obtained a license to set up a company; and the theatre was in his possession in 1660, in which year Charles II. granted patents to Sir William Davenant and Killigrew; the latter of whom built a new theatre upon nearly the site of the present edifice, in Drury Lane, which was opened in 1663; the company being called "the King's Servants," as Davenant's were "the Duke's Servants." In 1672, the new house was burnt down: it was rebuilt by Sir Christopher Wren, according to some authorities, and opened in 1674. In 1684, "the Duke's Servants" joined "the King's Servants," and they both played together in Drury Lane Theatre; of which Christopher Rich, who was bred to the law, became a proprietor, he having purchased Sir William Davenant's patent of his heirs.* In 1709, Rich

course, hundreds have heard him; but although I once heard him preach an excellent *Charity* Sermon, I think he cannot reconcile *all* his sermons to the character of Charity as defined by St. Paul.

* Cibber says, that a Sir Thomas Skipwith had a share in the patent; which, through indignation at Rich's ill conduct, he gave to a Colonel Brett, who then busied himself in the theatre; which becoming more profitable than before, Sir Thomas served the Colonel with a subpœna from Chancery, declaring that he only gave him his share in trust. Brett, in disgust, gave up the share; and at the death of Sir Thomas it devolved to his son: Brett, to whom it had been legally assigned by Sir Thomas, re-assigning it to the son.

and the actors quarrelled; and the consequence was, that on the 7th of June, in the same year, the theatre was "silenced" by the Lord Chancellor.

In 1710, Mr. Collier (a barrister), who had left the Bar for the Stage, obtained a theatrical license for a term of years, and a lease of Drury Lane from the landlords. During the time that the house was closed by the suspension of the patent, having recourse to that British battering-ram, a mob, he had broken into the theatre (22d November, 1709,) and expelled the patentee. Wilks, Cibber, and Dogget, afterwards became managers of the theatre; their names having been included in a new license with Collier, to whom they agreed to pay a sinecure of 700*l.* a year; and in December 1712, Booth having created a splendid reputation by playing Cato, (of which character he was the original,) contrived, in conjunction with Wilks and Cibber, but against the inclination of Dogget, to procure the insertion of his own name in the license;* when Dogget, in ill temper, and after applying to the Vice-Chamberlain, accepted 600*l.* for his share. The license having nearly expired, Wilks, Cibber, and Booth, invited Sir Richard Steele to join them upon the same terms that connected Collier with them; on condition that, by his interest at court, he procured them a new license in his own and their names, leaving Collier out, and excluding him altogether: this was effected, and Collier went to law for compensation.

In 1718 the firm consisted of Steele, Wilks, Cibber,

* This was principally effected by a very curious letter written by Booth to Coke, the Vice-Chamberlain, (a copy of which is in the possession of J. Winston, Esq.) in which Booth details many circumstances of his own life, and particularly dwells on the ruin that would befall him should his name not be inserted in the license.

and Booth, — Steele having obtained a patent (19th of June, 1st of George I.) for his own life and three years after it; this patent was revoked in 1720, in consequence of an offensive publication of Steele's. The license then remained with Wilks, Cibber, and Booth: the latter of whom sold a moiety of his share to Mr. John Highmore, for about 2,500*l*. Booth dying in 1733, the other moiety was purchased of his widow, by Giffard, formerly proprietor of the theatre in Lincoln's-inn Fields. After the death of Wilks, in 1731 or 1732, one Ellis acted as the representative of his widow. Cibber, dissatisfied with the introduction of new characters, retired; authorising his son, Theophilus Cibber, to represent him; but his conduct offending the other partners, Highmore, to avoid the unpleasantness, purchased Cibber's share for three thousand pounds, or guineas, in 1733. Young Cibber having excited the actors to revolt, and decoyed the best of them to the Haymarket, Highmore's management became much embarrassed; and he instituted proceedings at law against the performers, who retaliated on a pretext relating to the patent. In vexation Highmore sold his property in the concern (1736) to Charles Fleetwood, Esq.; who also bought the rest of the property from Wilks's widow and Giffard.

Fleetwood united the Drury Lane and Haymarket companies; and through the attraction of Quin, Macklin, Clive, Pritchard, and afterwards Garrick, (who left Giffard to join Fleetwood,) the theatre was for some time in a state of prosperity, and distinguished by an audience as elegant as they were numerous. But it afterwards fell into disrepute, in consequence of the introduction of tumblers, rope-dancers, monsters, and mummers, brought from Sadler's Wells. Fleetwood was also perpetually at variance with his actors; executions or bailiffs were continually in the theatre, and its internal state

was that of complete confusion. He then farmed the property to one Pierson, the treasurer, when the principal actors, with Garrick at their head, entered into a confederacy to obtain a license for themselves from the Duke of Grafton (then Lord Chamberlain), in which, however, they failed. When Fleetwood was preparing to re-open the theatre for the ensuing season (1743), he was much distressed for performers; Garrick, Macklin, Havard, Mrs. Pritchard, Mrs. Clive, and others, having entered into an association, and made a formal agreement not to accede to any terms offered them by the patentee, without the consent of all the subscribers. But interest, that "breaker of leagues and covenants," after some time spent in altercation, occasioned a treaty to be concluded between the manager and the junto; excepting Macklin, who would not agree but upon conditions which he could not obtain.*

In 1744, Fleetwood, being tired of living continually harassed without any countervailing effect, advertised the patent for sale: the purchasers were Messrs. Green and Amber, bankers, for 3,200*l.*; who sold to Mr. J. Lacey a third share of the whole, upon condition of his managing the theatre. Garrick now left Drury Lane, in spite of Lacey's determination to make him conclude the engagement he had entered into with Fleetwood, and went to Dublin, though but

* Fleetwood expressed his determination that Macklin should never again enter the theatre during his management. This occasioned a long, recriminatory and vituperative paper war between Garrick and Macklin; the particulars of which are to be found in Davies's *Life of Garrick*. An opposition on the part of Macklin was attempted by his friends, and Fleetwood prepared for it by hiring a corps from Hockley-in-the-Hole, the "*fancy*" Palæstra of the day. The civil storm lasted two nights, when the perseverance of Fleetwood, and the public avidity to see Garrick, put a period to it.

for a very short period : on his return he engaged at Covent Garden with Rich ; Quin, Mrs. Cibber, and Mrs. Pritchard, joining him : — Barry, Macklin, Mrs. Woffington, and Mrs. Clive, being at Drury Lane. Garrick, however, being tempted by Lacey with the offer of a moiety of his patent, (which the Duke of Grafton had promised to renew,) and for which he gave 8,000*l.*, returned to Drury Lane in 1747. Garrick and Lacey divided the management between them ; they having come into possession of the whole property, through the bankruptcy of Green and Amber. Lacey superintended the scenes, wardrobe, and economy of the household ; while Garrick directed the stage, and introduced a more efficient mode of conducting the business, than had hitherto been observed ; and on September 20, 1747, (having altered the mode of lighting to that which was practised previously to the introduction of gas,) he opened the house with a Prologue, written by his friend Dr. Johnson.

Garrick, to his honour, laboured to restore to the Stage its native dignity, (which had been compromised by Fleetwood,) and commenced with the revival of the plays of Shakspeare. Among the first was *Romeo and Juliet*, which had lain dormant 80 years : Barry and Mrs. Cibber were the hero and heroine. But these performers, deserting Garrick, through the querulous temper of Barry, performed the same characters at Covent Garden, and Garrick opposed them with the same play ; himself acting *Romeo*, and Miss Bellamy, *Juliet* : while, in opposition to Rich's *Mimes*, he brought out *Queen Mab*, in which the inimitable Woodward played *Harlequin* : this procedure enabled him wholly to defeat his competitors.

The month of October, 1754, was remarkable for a dreadful *Riot* at Drury Lane Theatre, occasioned by a

Spectacle brought out under the direction of Noverre, called the *Chinese Festival*. It was dressed and decorated in the most splendid manner, and introduced, in the words of Davies, "innumerable shapes and characters;" and the most skilful dancers in Europe were engaged, at very heavy salaries, to appear in it. But, hostilities having commenced between England and France, the public looked with a jealous eye upon the introduction of so many foreigners on the English Stage at such a crisis, and threatened the manager with their vengeance, upon its exhibition; and notwithstanding the King (George II.) honoured the first night with a "command," the presence of royalty itself could not repress the indignation of the public: the tempest burst on the appearance of foreigners; and the King, upon being told the reason of it, laughed very heartily. For five nights successively the riots continued (for it had cost so much, that Garrick, contrary to the advice of Lacey, was bent upon carrying his point, if possible); the boxes were inclined to allow its continuance, but the pit and galleries, resolute in their opposition to "all papists and frenchmen," would neither hear reason themselves nor suffer others to hear it; and, becoming more incensed from being opposed by the people of fashion, resolved to stand by each other and "fight it out;" which they did, not only pugnaciously and by the *argumentum baculinum*, but swords were drawn, blood shed, and eventually the whole theatre, chandeliers, and scenes left in such a demolished state, that it required several days to repair them: Garrick's windows were shattered, and himself, hitherto the idol of the people, publicly execrated; so uncertain is the tenure of that so coveted delusion, Popularity!

At the coronation of George III. and Queen Charlotte,

both Garrick and Rich produced appropriate Spectacles ; but that at Drury Lane was very inferior to that at the other house. Rich, whose whole mind was engrossed by spectacle and splendour, and whose judgment of stage effect, scenic and decorative embellishments, was equal to his avidity for exhibiting them, produced a pageant of the most brilliant and costly nature ; to the production of which he had devoted himself : he lived to see his hope realized, and died during the consummation of his wishes. Garrick next strove to remove a nuisance which had existed from the origin of playhouses,—the intermixture of the actors and the audience behind the scenes and upon the stage ; which, independently of its destroying dramatic effect, led sometimes to very unpleasant results to the performers.*

But to effect this desired object required much address ; for upon the numbers collected behind, as well as before the curtain, the *actors* relied for making profitable benefits ; and would, therefore, feel themselves injured by it : and it was not likely that the public would be deprived of an immunity they had so long enjoyed, without resistance ; and as Garrick had acquired more than one fearful lesson of experience from the violence of an enraged audience, he could not be suspected of being disposed to subject himself to a third. The only eligible plan, therefore, appeared to be, such an augmentation of the theatre as would accommodate an audience sufficiently numerous to satisfy the

* “ One evening in *Lear*,” says Davies, “ when the old King was recovering from his delirium, and sleeping with his head on Cordelia’s lap, a gentleman at that instant stepped from behind the scenes upon the stage, and threw his arms round Mrs. Woffington, who acted that character : nor did I hear that the audience resented, as they ought, so gross an affront offered to them, and to common decency ; so long had they been accustomed to riotous and illiberal behaviour in the theatre.”

players, and justify the proprietors in shutting the *stage* door against the public. The theatre, in consequence, was considerably enlarged, and opened in 1762 with the desired effect, as the nuisance was completely removed.

It had been the custom to raise the prices on the first night of a new play, and sometimes upon that of the first night of the revival of an old one, when altered from the original ; and this custom was observed on the revival of Shakspeare's *Two Gentlemen of Verona*, altered by Victor, in 1763 ; and also on the sixth night, which was the author's own benefit. No objection had, in such a case, been ever before made by the public ; but upon this occasion, a Mr. Fitzpatrick, of whom mention is made in the memoir of Covent Garden Theatre, and whom Churchill severely satirised in his *Rosciad*, harangued the audience from the boxes, in " very intemperate and opprobrious language," upon the imposition of the managers. Garrick went forward to exculpate himself from the charge, but in vain ; the demolishing system practised at the Chinese Festival was renewed ; and Garrick, to appease the tumult, thought it prudent to submit.* But the storm had only slackened, not subsided ; for on the ensuing night, Mr. Fitzpatrick again officiated as public orator ; to demand " admittance for the public at half-price, after the third act of the play, excepting in the first run of a new pantomime." This point, from fear and necessity, was conceded ; but the spokesman required that some of the performers who had espoused the cause of the managers should make the *amende honorable* ; particularly Moody, whose offence was, preventing a man's setting fire to the

* Garrick informed the audience that the nightly expenses, which in 1702 were 34*l.*, had risen (1763) to above 90*l.* ; at present, in 1824, they are about two hundred guineas !

theatre. Moody, however, refused to apologize; and Garrick could not appease the wrath of the audience till he had promised that Moody should not be employed till they had restored him to favour, which was soon after accomplished.*

Garrick, soon after this, went to the Continent; for owing to some injudicious measures with regard to the stage, which he pursued contrary to the advice of his friends, the receipts of the theatre decreased so much, that his vanity was greatly hurt.† He left his brother George as his substitute in his absence; but in April, 1765, he returned to England, and resumed the management. The public flocked to greet him: the King commanded his first appearance; and such was the fervour of his welcome, that if his self-love had been grieved at his departure, his ambition must have been more than gratified at his return.

* Davies says, "When Moody went forward, being a favourite, he thought to avert their anger by comicality; and with the Irish brogue he said, 'he was very sorry he had displeased them by putting out the fire.' This augmented, instead of decreasing their rage, and they insisted that he should ask pardon on his knees. Moody indignantly, and with an oath, rejected the degradation and walked off the stage. Garrick was so pleased with his firmness, that he received him with open arms, and told him that while he (Garrick) was master of a guinea, he should have his income; but that if he had been mean enough to submit he never would have forgiven him. Moody sought satisfaction from Fitzpatrick, who, either from fear or conviction of his improper conduct, wrote a concession to Mr. Garrick, and informed him, that on the first night Mr. Moody appeared he would attend with his friends, support him, and contribute to his being reinstated in the favour of the public; which was effected.

† He had rejected the offer of Miss Brent's services, as well as those of some others; and while Beard, availing himself of their assistance, filled his house every night, Garrick and Mrs. Cibber actually performed one night to the sum of 3*l.* 15*s.* 6*d.*

In 1768 was brought out the *Padlock*, the music of which was composed by the late Mr. C. Dibdin; of whom to say that his countrymen have decreed him a public memorial,* is to signalize his fame more forcibly than the warmest eulogium on his genius and originality could effect.

In 1769 was produced, in honour of Shakspeare, "*The Jubilee*," which had been represented at Stratford-upon-Avon; the music composed by Messrs. Arne and Dibdin. In 1773 died Mr. John Lacey, who left his share of the theatre to his son, Mr. Willoughby Lacey. The whole management of the theatre now devolved upon Garrick, who began to be afflicted with chronical disorders, which prevented him being so active as formerly; but, with a mind ever alive to the true interests of his profession, he, in 1776, effected the establishment of the Drury Lane Theatrical Fund, paid all the expenses incurred by obtaining parliamentary sanction to it, and contributed himself (as well as his partner, Mr. W. Lacey) considerably to the Fund. Garrick also gave, for the purposes of the Fund, a house situated in Drury Lane: and it is recorded by Davies, that by acting for its benefits, and by donations, he gained for this establishment a capital of nearly 4,500*l.*†

Previous to the opening of the theatre in 1776, he made several alterations, external and internal, and took into it some part of the Rose Tavern, adjoining. Tired of management, however, and crowned with honours, he retired from the stage; assigning his property in the theatre to Richard Brinsley Sheridan, Thomas Linley, and

* At a public dinner at the Freemasons' Tavern, March 5, 1824, a subscription was commenced to erect a monument to his memory.

† At the Anniversary of this Fund, in 1824, a Miss Read sent a donation of 500*l.*

Richard Ford, Esqrs., for 35,000*l.*; and soon afterwards these gentlemen purchased also the other moiety of Mr. W. Lacey. Garrick now took a formal leave of the stage, “amidst the tears and acclamations of a most crowded and brilliant audience;” and died within three years after, on the 20th January, 1779, aged 63, all but one month, being born on February the 28th, 1716. He was buried in the Abbey Church at Westminster, near the monument of his beloved Shakspeare; his remains having been attended to the grave by some of the first characters in the kingdom for rank, genius, science, and respectability. That he was a man of the most eminent talent is unquestionable; and that he exerted himself most sedulously to refine and dignify the Stage, is beyond dispute. “Nor was any man,” says his biographer, “better formed to adorn society, or more seriously disposed and qualified to serve mankind, than David Garrick.”

When the new firm, in the following season, opened the theatre, Sheridan’s father superintended the stage for two or three seasons; but upon his relinquishment of it, Mr. Younger, who had been for several years prompter at Covent Garden, undertook the arduous task. In the year 1779, a coalition was entered into between the two royal theatres; in consequence of which the principal performers of each house acted occasionally for the benefit of the other.* This interchange of actors was very beneficial to

* To mention a few instances:—Mr. J. Bannister, who was engaged at Drury Lane, played Achmet at Covent Garden, on the night of the day on which Mr. Garrick was buried. Vernon, then at Drury Lane, also played in the Duenna, at Covent Garden, on another night; while Mr. Smith (usually called Gentleman Smith), of Covent Garden, played at Drury Lane: and Mr. Bannister took his benefit that season at Covent Garden. The

both theatres, in casting the plays ; because, when either theatre had not principals sufficient to cast a play as strongly as was requisite, the defect was remedied by borrowing an actor or two of eminence from the other ; and thus the plays were, generally, more effectively performed than at any other period. But, as the friendship of rivals seldom continues long, the coalition was of short continuance ; its existence terminating with the season.

In 1782 Mr. King became acting-manager, and continued to direct the stage till 1788, when he was succeeded by Mr. J. P. Kemble, who made his first appearance in London,

play was Henry IV., in which Mr. Henderson played Falstaff, and Bannister, Prince of Wales.

Mr. Smith made his first appearance in 1753, and retired from the Stage in 1788.

Mr. Henderson appeared first (at the Haymarket) as Shylock, June 11, 1777, from whence he soon removed to Covent Garden : he died at the age of 40, November 25, 1785, in consequence of taking a wrong medicine, administered by the nurse in mistake ; and was buried in Westminster Abbey Church.

Mr. J. Bannister made his first appearance in 1778, when 19, at the Haymarket Theatre, as Dick, in the Apprentice, for the benefit of his father, the late Mr. C. Bannister ; and in the following year was engaged at Drury Lane, and made his first appearance as Zaphne, in Mahomet ; in which character, as well as those of Dick, and Dorilas (in Merope), Mr. Garrick instructed him. He was very thin at that time, and, after he had succeeded in those characters, Garrick one day asked him what character he wished to play next. Bannister mentioned Oroonoko : " Oroonoko ? — hey — hey ! " said Garrick ; " Oroonoko is a very good part, but your figure, hey ! — your figure ! — why — why — when your face is blacked, you'll look like a chimney-sweeper in a consumption ! " Mr. Bannister took his farewell of the public, January 1, 1815, his benefit night. The performances were " the World, and the Children of the Wood ; " in which he played Echo, and Walter.

at this theatre (as Hamlet), in 1784; his sister, Mrs. Siddons, who had played here for a short period in 1776, having commenced her permanent appearance in 1782.

In 1791 the theatre was pulled down to be rebuilt: the company performed at the Opera House the following season, and at the Haymarket Theatre the succeeding one, 1792-3. On the 12th of March 1794 the new theatre was opened,* with an Oratorio; and on the ensuing Easter Monday (April 21st), with *Macbeth* and the *Virgin Unmasked*. In 1795, John Grubb, Esq., an eminent solicitor, purchased a share in the theatre,† and, Mr. Kemble having resigned the acting management, Mr. Grubb undertook it, but it was soon resumed by the former.‡ A short time

* The dimensions of the new theatre were, — Length, from east to west, 320 feet; breadth, from north to south, 155 feet; width of roof, 118 feet. The roof was surmounted by a colossal statue of Apollo.

The boxes held 1828 persons; the pit 800; first gallery 675; second gallery 308: total 3611, sitting. Receipt, when completely filled, 771*l.* 6*s.*, at the respective prices of 6*s.* 3*s.* 2*s.* and 1*s.* for each person.

There were eight private boxes on each side of the pit, and six on each side of the stage; two tiers of complete boxes, and half-tiers parallel with the gallery.

† Joseph Richardson, Esq., who was a barrister and Member of Parliament for Newport, in Cornwall, purchased a share also; I believe one-eighth. He was the author of one dramatic piece, “*The Fugitive*,” and acted at this theatre with success, in 1792. He was born in Northumberland, about 1756, and died at Bagshot, of a sudden illness, in 1803. He left his property to his widow, who now (1824) keeps a respectable female seminary in Red Lion Square, London.

‡ In 1800, a singular circumstance occurred at this theatre. A lunatic named Hatfield, from the pit, fired a pistol at his late Majesty; whose conduct throughout the whole transaction exhibited a firmness, and a confidence in his people, worthy his royal character and the loyalty of their

previous to the season of 1801, Mr. Kemble, with several other principal performers, intimated an intention of seceding from the theatre; as, the concern being in a state so nearly approaching to complete insolvency, the salaries were unprecedentedly in arrear; and the proprietors found it necessary to appeal to the Lord Chancellor for protection. At a hearing of the case in the Chancery Court, Mr. Sheridan pleaded the cause of the proprietors in person, and accused Mr. Holland, the architect, with having considerably exceeded the sum specified in the contract for rebuilding the theatre, and yet leaving the house in a very unfinished state; which charge was sustained by the oaths of Mr. Sheridan, and of Mr. Peake, the treasurer to the concern. The Lord Chancellor having recommended, for the benefit of all the parties,—proprietors, performers, and creditors,—that the theatre should be kept open, and ordered that the salaries of all persons employed should be paid prior to any disbursements being made, the Company cheerfully conformed to his decree; and Mr. Kemble resumed the stage-management, which, however, he finally relinquished at the end of the season. Mr. John Bannister succeeded him; but, after the experience of one season (1802-3), he threw up the directorship, owing to the perplexed state of the general economy of the theatre, and the exhausting efforts which the united laborious duties of manager and performer occasioned him.

At the time of the Lord Chancellor's interference, a Board of Management had been formed for conducting the concerns of the theatre, agreeably to the plan which he had recommended: it consisted of Mr. Sheridan, Mr. Grubb, Mr. Gra-

nature; while the audience testified an unqualified indignation at the act, and an enthusiastic solicitude for the safety of their monarch, which must have been as gratifying to him as it was creditable to them.

ham, the police magistrate, and others; and, on the relinquishment by Mr. Bannister, Mr. Wroughton (who had been stage-manager for a short time previously) was induced to undertake the directorship of the stage.

On the evening of February the 24th 1809 the theatre was burnt to the ground, not more than five months from the time of the destruction of that in Covent Garden. The circumstance of the two Royal Theatres being burnt down within so short a period occasioned public conjecture that the fires were the effect of design rather than accident; but nothing has yet transpired to establish such a presumption, and I believe the positive cause was never ascertained.*

The House of Commons was sitting at the time of the conflagration, and, when the news reached the Members, Lord Temple and Mr. Elliot proposed an immediate adjournment, which Mr. Sheridan, with much fortitude and feeling, requested might not take place; observing (in substance) that public business ought not to be interrupted through the concerns of an individual; notwithstanding which the Members separated, and many of them directed their steps to the scene of devastation, from motives as benevolent as their decision was prompt.

The consternation of the proprietors, renters, and all concerned in the interests of the Theatre, was such, that they

* It is singular that there were placed in the upper part of the Theatre two immense reservoirs, sufficient to inundate the house; yet, whether it were owing to the suddenness of the conflagration, and no one being in attendance to set the water free, or whether they had been neglected and were empty, the purpose for which they were constructed failed; and a large iron curtain which divided the auditory from the stage (meant in case fire broke out in either part of the building to prevent the consuming element communicating with the other part,) had been removed a few months previous to the fire, it being so rusted that it was impossible to work it.

appeared unable to make any effort to surmount the calamity ; for the embarrassed state of the establishment seemed to bid defiance to the hope of raising money for the purpose of replacing the Theatre on the appalling ruins, which were contemplated with despondency by the patentee, and with commiseration by the public.* At length the late Mr. Whitbread, with a spirit that did honour to humanity, roused them from their apathy, undertook to arrange their affairs, and projected the plan of a new Theatre. For this purpose a Bill was carried into Parliament and passed, (in the session of 1810,) “ For enabling the Proprietors of the Theatre Royal Drury Lane to form a Joint Stock Company, for the purpose of rebuilding the Theatre by Subscription,” and the proposals were no sooner made public than the shares were all disposed of.†

Mr. B. Wyatt was the architect : the first stone was laid on the 29th October, 1811, and the new theatre opened on the 10th October, 1812. It was, partly, built upon the plan of the great theatre at Bourdeaux, supposed to be the best theatre in Europe for the accurate conveyance of musical sounds.

It was opened under the superintendence of S. Whitbread, Esq., M.P.,‡ who deputed as the manager S. Arnold, Esq. (the present proprietor of the English Opera-house), and

* The total loss, including that of the performers, musicians, &c., with that of the proprietors, was estimated at about 300,000*l*.

† These shares were in two classes, viz., 500*l*. and 100*l*. ; and an annual interest was to be paid upon them, in the manner usual with all incorporated and chartered companies ; the amount depending upon the profits to be divided : at the end of the first season they produced 6*l*. per cent.

‡ With this gentleman were joined in the direction, the Hon. T. Brande, M.P. ; the Hon. C. Bradshaw, M.P. ; the Hon. D. Kinnaird ; P. Moore, Esq., M.P. ; H. C. Combe, Esq., M.P. ; W. Adam, Esq., M.P. ; R. Sharpe, Esq., M.P. ; R. Wilson, Esq. ; the Right Hon. Lord Holland :

the late Mr. Raymond as stage-manager. Mr. T. Dibdin undertook the situation of prompter, and assisted in superintending the operations of the stage. This regime continued for three years, to the end of the season 1814-15, when, Mr. Whitbread dying, the General Committee of Subscribers selected a Sub-Committee to manage the interests of the whole. The noblemen and gentlemen elected were the Earl of Essex, Lord Byron, Hon. D. Kinnaird, Hon. G. Lamb, and P. Moore, Esq., M.P.; who appointed Messrs. T. Dibdin and the late Mr. Rae as acting and stage-managers. At the termination of two seasons, (1815-16, 1816-17,) Mr. T. Dibdin became lessee of the Surrey Theatre, and upon his abdicating his situation, Mr. Raymond again became stage-manager; on whose death, which occurred a short time afterwards, Mr. H. Johnson and Mr. Rae were appointed managers. Mr. Stephen Kemble next succeeded; about which time, in consequence of the ill success of the theatre, and the hope of attracting the public by the moderation of the charge when compared with that of the rival theatre, the admission-money to the boxes was lowered :* nevertheless, Covent Garden was more popular and attractive, and the General Committee determined to call the Subscribers together, when a proposition was made to let the theatre to the best bidder; which was unanimously agreed to.†

Captain Bennet, M.P.; L. Holland, Esq.; Sir R. Barclay, Bart.; G. Templar, Esq.; T. Hope, Esq.; J. Dent, Esq., M.P.; the Right Hon. J. Macmahon, M.P.; R. Ironmonger, Esq.; C. P. Crawford, Esq.; and G. W. Leeds, Esq.

* But this experiment, producing no profitable effect, was, after a short trial, abandoned, and the customary prices were resumed.

† It may not be irrelevant to remark, that the evidence of all practical experience has proved that the management of a Committee is prejudicial to a Theatre, from the frequent want of unanimity, which paralyses that spirit

The Subscribers having come to the resolution of letting the Theatre, advertisements were issued for tenders to be delivered in for a lease of 14 years, containing the nature of the securities to be given by the bidder for the fulfilment of his contract. The two highest tenders were, one from R. W. Elliston, Esq., who offered 10,200*l.* per annum, exclusive of an agreement to pay the salaries of the secretary to the committee, and of other persons employed by them, and another from Mr. T. Dibdin, (backed by a wealthy and most respectable individual,) offering 10,100*l.* per annum, in the gross. Mr. Elliston, consequently, was preferred, and he opened the theatre in September 1818, with Mr. Winston (one of the present proprietors of the Theatre Royal Haymarket,) as his acting-manager, and Mr. Russel as stage-manager. At this time the proscenium of the theatre underwent a considerable alteration: when, among other improvements, stage-doors were introduced, there having been none in the original building; large tripods, with lustres, occupying the place appropriated to those almost universally adopted charac-

of promptitude, and celerity of action, so essentially requisite for the operations of the drama; especially as one great object of theatrical policy is, or should be, to watch every variation of that fickle dictator to the Stage, Public Taste, and to catch with avidity at every subject of popular contemplation. Hence, the execution of every plan ought to follow the conception of it with fervid rapidity, and this seldom or never can be the case where more than one commands. If a Committee be not unanimous for the adoption of any particular plan, although a majority decide upon its admission, there are many ways by which the minority (who, of course, think themselves right,) can retard its progress, and, even among those who agree upon the fitness of the proposed plan, there are often differences of opinion as to the best mode of effecting its operation, and the work, in consequence, for want of cordiality, is obstructed. Committees, in short, deliberate when they should act, while an unrestricted Manager makes deliberation and action proceed together.

teristics of a theatre. Previously to the season of 1822-3, the interior of the theatre was completely new-modelled, and a new auditory substituted for the old one; executed by Mr. Peto, from the designs of Mr. S. Beazley, the architect, who superintended the whole. Mr. Elliston is said to have expended in this alteration 21,000*l.*, and in consequence of frequent complaints that the nobility and gentry were incommoded by rain, when going from their carriages into the theatre and returning, Mr. E. has also built a portico at the grand entrance in Brydges' Street. Mr. Thomas Dibdin succeeded Mr. Russell as director of the stage; the whole business is now conducted by Mr. Elliston and Mr. Winston. Among the preparations for the season 1824-5, a re-decoration of the auditory was included, and various alterations were made for public convenience.

DESCRIPTION OF THE THEATRE.

The general form of this edifice is that of a parallelogram; its extent from north to south being 131 feet, and from east to west 237 feet, independently of the scene-rooms, &c. extending 93 feet further eastward. The walls are almost wholly built of brick, but they are stuccoed on the principal front, in Brydges' Street. The chief entrance is approached by a flight of steps under a portico, which has been recently erected, and which has a flat roof, surmounted by a statue of Shakspeare. In the central part of the edifice, in the second story, are three large windows, having angular pediments; and at each extremity are two lofty antæ on elevated basements, supporting entablatures, the members of which are continued along the whole front. Below each entablature is a large window, and a semicircular-headed recess, or pannel. Four large tripod lamps, on high pedestals, orna-

ment the steps; two of them being near the ends of the building, and the others in front of the intercolumniations of the three doorways to the entrance-hall.

The north front, in Russell Street, exhibits a uniform range of spacious doorways, seven in number, on the ground floor, together with eight intervening windows, in pairs; all of which have semicircular heads. Over them is a tier of thirteen rectangular windows; and on the same line, in each projecting extremity of the building, is a semicircular niche.

The easternmost entrance communicates with the stage; the others in succession, with the king's box, the private boxes, the lower gallery, and the pit. The south side, in Vinegar Yard, or Woburn Court, corresponds in its general elevation with the north front; but a new green-room, stabling, &c., have been recently attached to it. In this front are entrances to the pit, to the lower and upper galleries, and to the private boxes; but the latter entrance is seldom used. A series of antæ, with a continued cornice, surrounds the roof of the stage and auditory. The eastern extremity is masked by the houses in Drury Lane, as likewise is a part of the south side by those in Vinegar Yard: some improvements in the latter place have recently been made (Oct. 1824,) by the erection of a circular brick wall and iron railing, inclosing the ground belonging to the Theatre.

The Entrance Hall communicates, eastward, with the rotunda and staircases to the boxes, and, on the north and south, with the pit-lobbies; and from the latter, by winding passages, with the pit itself. The free-list officers and money-takers, who are fenced in by iron railing, have stations in the hall; each end of which is crossed by an entablature supported by two fluted columns, of the Doric order.

The Rotunda and grand Staircase form very beautiful portions of the theatre: the effect is peculiarly striking; and

the entire architectural arrangement is one of the most skilful and ingenious of modern times. The *Rotunda*, which is thirty feet in diameter, consists of two stories, separated by a circular gallery, and crowned by an elegant dome, from which is suspended a large brass chandelier, of a classic design, lit with gas. In the lower story, fronting the entrance, is a massive stove, surmounted by a cast from Scheemaker's Statue of *Shakspeare*, the plinth being inscribed, in golden letters, with the fine characteristic line from Ben Jonson, — "*He was not for an age, but for all time.*" Four semicircular niches break the concave of the walls, and on the right and left are doors leading to the principal staircases, which are each flanked by four Ionic columns of dark-coloured porphyry. All the steps and landing-places are of stone, and the ascents are guarded by iron railing, of a fancy pattern, in blue and gold, with hand-rails of mahogany.

The check-takers are stationed on the first landing-places, whence short ascents, of five steps each, lead to the entrances into the lobby of the dress circle of boxes. The second flights communicate with the stone gallery and with the upper story of the rotunda; the latter consists, principally, of a peristyle of eight columns, of the Corinthian order, of Sienna marble, supporting a highly enriched entablature and dome. Both the columns and the entablature are designed on the model of the grand remains of the Temple of Jupiter Stator, in the Campo Vaccino, at Rome. In each alternate intercolumniation is a semicircular niche, containing an allegorical female statue; these represent Tragedy, Comedy, Music, and Dancing. The other intercolumniations, which are open, communicate with the saloon, the lobby of the first circle of boxes, and the staircases leading to the second circle. The soffite of the dome is ornamented with five circles of deeply sunk panelling, crowned by a sky-

light. The circular opening, or well, in the centre, from which the area beneath is overlooked, is guarded by an iron railing, in blue and gold, capped by a mahogany hand-rail. The stone floor is partly sustained by cantalivers of cast iron ; some of which are pinned into the wall, and others tailed down to cross cradles of the same metal.*

Great skill and science are displayed in the construction of the landing-places connected with the rotunda, which receive and sustain the entire pressure from the upper flights of steps. They are supported by strong iron cradling, which consists of bars, carriage-pieces, trusses, binders, chains, tie-bolts, bolts, cramps, &c., and is additionally strengthened by abutments of Portland stone, and cross walls extending from the staircases to the external walls of the building ; a distance of ten feet. The flooring of the stone gallery itself is constructed with joggle joints, so disposed, that the stones of the landings “ press equally and directly upon the stones of the circular gallery in the rotunda, which constitutes a perfect arch to sustain the whole weight discharged horizontally across the landings from the upper flights.”†

The *Saloon* has a very imposing effect, both from its architectural character and from the richness of its decorations. It is a well-proportioned room, forming a parallelogram of 87 feet 6 inches in length, by 27 feet 6 inches in breadth ; but the extremities have been adapted into semicircles, each of which is fitted up with a handsome stove, having a niche over it : the height from the floor to the

* The Section through the Rotunda, &c., marked B, in PLATE V., exemplifies the details of the above description ; and the Longitudinal Section, PLATE IV., shews the connexion of the Rotunda with the Entrance Hall, Saloon, and tiers of Boxes.

† Vide Wyatt’s “ Observations on the Design for the Theatre Royal Drury Lane.”

middle of the segment that forms the cove of the ceiling, is 31 feet. The ceiling springs on each side from a continued entablature, supported by eight duplicated pilasters, of the Corinthian order: these are painted in imitation of a choice piece of marble, in the possession of his Majesty, at Carlton Palace. From the lower members of the entablature, a profusion of blue and gold drapery (painted) is, apparently, suspended. On the west side are three large panels, with looking-glasses, in white and gold frames, extending from the floor to the drapery, protected by brass guards; and the spaces between the pilasters, &c. are also filled by looking-glass. The decorations on the opposite side are accordant, but in place of the looking-glasses there are three folding-doors, which communicate with the rotunda and landings of the grand staircase. Near each end the saloon is crossed by an entablature, supported by two Corinthian columns, painted like the pilasters, but having gilt bases. The light is diffused by three handsome cut-glass lustres, illumined with gas; and two others are suspended from the domes of the refreshment-rooms, which adjoin the extremities of the saloon. These rooms are ornamented with statues of females (bearing lamps), looking-glasses, &c., and on each side are two fancy pilasters, sustaining an entablature, with surmounting archoids, from the level of the crown of which the domes take their rise: the walls are coloured of a light red. The saloon is furnished with large ottomans, covered with crimson cloth.

Over each flight of steps which leads to the upper circle of boxes, a brass chandelier, illumined by gas, is suspended from the centre of a square-hipped sky-light: the ceilings of the staircases are diversified by panelling.

The *Auditory* of this theatre is extremely impressive, and there is a chasteness mingled with its splendour which satisfies the judgment, whilst its richness pleases the sight. The

general tone of the colouring is a light warm drab, profusely decorated with ornaments in gold, and in some parts blended with a light red colour. In its original state, as constructed by Mr. Wyatt, the auditory included three-fourths of a circle, the diameter of which, across the pit to the line of the breast-work of the dress boxes, was 58 feet; and the extreme distance, from the front of the stage to the back-wall of the boxes facing it, was 53 feet 9 inches. The present form, as designed by Mr. Beazley, is nearly that of the horse-shoe; the extremities converging from a semicircle, of 51 feet 6 inches in the chord, into an elliptical curve, which decreases, from the above width, to 46 feet 6 inches at its termination near the stage: from the front of the latter to the dress boxes, the extreme distance is 48 feet.*

The fronts of the dress boxes are tastefully embellished by a series of representations, in long rectangular compartments, or panels, from the most popular of Shakspeare's dramas; and in the two extreme boxes are large looking-glasses. The upper circles, or tiers, including both the slips and the lower gallery, are each supported in front by fourteen slender shafts, reeded, of iron, richly gilt, and at the back by pilasters and partitions. Grecian ornaments, of varied design, in running patterns, with rosettes, wreaths, &c. adorn the fasciæ of the different tiers; the whole presenting a blaze of golden enrichments. Brass guards are continued round the fronts of the upper boxes and slips, and of the upper and lower galleries. From plain gold-like brackets, attached to the bases of the shafts in the first and second tiers, rich cut-glass

* The relative disposition and arrangements of the *Interior* will be readily comprehended by referring to the *Plans* in PLATE II. It will be seen from those Plans, that the Auditory is nearly in the centre of the building; the entrance hall, lobbies, rotunda, saloon, &c. being to the west; and the stage, its green-rooms, scene-rooms, flies, and other adjuncts, to the east.

lustres are suspended : each of four lights, having bell-glasses inverted over the burners.* The seats of the pit are covered with crimson cloth, and a rail-work back has been recently attached to every alternate row.

The dress circle of boxes will contain, — (viz. 26 boxes, 9 persons in each)	234
The first circle, viz. 14 boxes, 14 in each	196
The second circle	480
Private boxes, viz. 20 boxes, 8 in each	160
Ditto, family ditto, viz. 16 boxes, 6 in each	96
Proscenium boxes, viz. 8 boxes, 8 in each	64
Slips	130
Pit	800
Lower gallery	550
Upper gallery	350
	<hr/>
	3060

The principal ceiling of the auditory is constituted by a vast circle, including two lesser ones, subdivided into numerous panelled compartments, having borderings enriched with roses in annulets, and in the greater spaces other ornaments, of a classic design, in white and gold. From an

* The dress circle includes twenty-six boxes, each furnished with nine chairs ; and behind, and looking over them, are ten private or family boxes, let nightly, with six chairs each. The next, or first circle, contains fourteen public boxes, (with six private ones, let nightly, behind them,) and four private boxes at each extreme. The second tier, or upper circle, contains twenty-two double boxes, there being a row of boxes going round the circle, which is separated from the front-row by a partition about three feet high, and at each extreme are two private boxes. In the slips there are three larger boxes, which are parallel with the lower gallery. On each side of the pit there are three private boxes, and two larger public ones without seats. The general arrangement of the boxes, &c. is shewn in the *Longitudinal Section*, PLATE III., together with the roofing of the building, the stage, flies, &c. The roof of the Auditory is 77 feet 5 inches in breadth, between the extreme walls : its height from the pit floor is 48 feet.

opening in the centre, a very large cut-glass lustre descends, which is lit by gas, supplied from the Gas-works in Peter Street, Westminster.

The *Proscenium*, as now arranged, is exceedingly different from its original state, as designed by Mr. Wyatt, and from which it has been several times altered. On each side, elevated on a lofty pedestal, forming a parallelogram, are two demi-columns, of the Corinthian order, fluted,* and superbly gilt, supporting an entablature, above which, in semicircular niches, are allegorical statues of Tragedy and Comedy. The coved ceiling is a continuation of the circular ceiling of the auditory; but the four panels into which it is divided are of greater width than those of the other parts of the circle. Beneath it, spanning over the curtain, is an elliptical arch, from which festoons (painted) of crimson drapery descend; and on an inner plane, in the centre, are the royal arms, within a garter, with the supporters couchant, in subdued colouring. On each side, between the columns, are three private boxes, the fronts of which are of crimson, plaited; the plaits of each middle box centering in a radiant head of Apollo, gilt: there is, also, another private box, nearly level with the stage, in the pedestal, or basement, on each side, masked by a pierced ornamental (moveable) panel, exhibiting a lyre amidst foliage, in dead and burnished gold. The King's box is that between the columns, on the left of the auditory, which ranges with the dress circle: its ante-room is a handsome square apartment, surmounted by a dome, sustained on archoids, which spring from a surrounding entablature, supported by four Corinthian columns.

* These columns are of wood; they are hollow, and the apparent flutings are real apertures, through which the performances can be seen from the private boxes: the capitals are of plaster.

Between the acts, during a performance, a rich drop scene is substituted for the curtain: it was executed by Marinari and Stanton (the figures being by the latter), at an expense of about 700*l*. It is a fine composition of Grecian ruins and figures, within a highly-wrought fancy bordering, or frame, heightened with gold.* Another elegant drop scene, by Stanton, which is used between the play and the after-piece, includes the Coliseum, and other remains of classic architecture, with figures, landscapes, &c. The weight of each of these drops, with the roller and necessary adjuncts, is about 800*lbs*.

	FT.	IN.
The width of the proscenium, in front, is	46	6
Ditto, at the curtain	40	0
Height of the proscenium, to the centre of the arch	43	0
Extent from the front of the stage to the curtain	12	9

The view of the interior of the house, from the stage, possesses great interest, and particularly so when the theatre is lit up and the audience assembled. An accurate idea of its general character may be conceived from **PLATE VI**.

In the construction of this building every care has been taken to secure the safety of the audience in case of fire, independently of the provision made by water-tanks, engines, &c. All the passages and lobbies behind the pit and boxes are of stone; and the staircases, as mentioned before, are of the same materials; as are also the staircases and landings to the galleries. They are likewise sufficiently capacious to contain the entire number of persons that can, at any one time, be assembled in the theatre; by which arrangement a safe egress for the company is, at all times, certain. This fact cannot be too generally known, as it must neces-

* In the *Transverse Section*, marked A, in **PLATE V**., the Proscenium is shewn, together with the drop scene above described.

sarily tend to lessen the apprehension and danger which a sudden alarm would otherwise create.*

The *Stage*, although of great extent, and longer than that of Covent Garden, is sometimes insufficient for the convenient representation of the spectacles introduced here; notwithstanding that a large archway has been cut through the main wall, eastward, into an adjoining building originally intended for a scene-room. There is, likewise, a deficiency of depth in the cellar below the mezzonine floor, which occasionally prevents the machinery, in pantomimes, from being worked so readily as the business requires. The manager's room, actresses' dressing-rooms, and various other apartments, are on the north side of the stage; and on the south are the two green-rooms, the prompter's room, the

* "All the doorways throughout these [viz. the auditory] parts of the house are from five to six feet wide, according to circumstances; the steps and landings of the staircases to the galleries are five feet, and those to the boxes six. In the principal stone staircases, leading to the boxes, the ascent is first in one flight and then in two; and so on, alternately, to the top; the centre flights being exactly double the width of the side flights; so that the conflux of persons from the side flights never can choke or obstruct the centre flights; and these staircases are capable of containing, upon their *own steps and landings*, a much greater number of persons than the *whole* of the boxes can contain: consequently, the ingress and egress to and from the boxes never can be obstructed for want of room upon the staircases. The whole of the boxes are capable of containing 1286 persons; and the two staircases in question will jointly contain 1528 persons. The two-shilling gallery is calculated to contain 550 persons; and the two staircases leading to it will contain 868 persons. The one-shilling gallery contains space for 350 spectators, and the staircase leading to that gallery will contain 480 persons; allowing (as in both the preceding instances) as much room to each person as they are supposed to occupy when sitting in the theatre; and, of course, more than they would really occupy upon a crowded staircase."—Wyllat's "*Observations*," &c. p. 40.

actors' dressing-rooms, &c. In the principal *Green Room* is a large looking-glass, in panels, measuring 8 feet 3 inches by 4 feet 6 inches, for the performers to adjust their dresses by, previously to appearing before the audience; and, on brackets, at the sides, are busts of Shakspeare and Garrick. On another bracket, between the windows, is a marble bust of "*Mrs. Sarah Siddons*," the *Tragic Muse*, which was sculptured by James Smith in 1812, and presented to the Green Room by the late Samuel Whitbread, Esq. in August 1814. Opposite to it is a cast of the bust of Edmund Kean, Esq., by S. Joseph. The inferior Green Room, which contains a piano-forte, for the use of the performers and choristers, is part of a separate building, attached to the outer wall of the theatre. There are also ranges of stabling for twenty horses, a large yard, &c. on this side, without the walls. The stage is, principally, enlightened by gas, the pipes being arranged below the flooring, and having their extremities partially inserted in grooves, so as to admit of their being moved in accordance with the play of the machinery. In the winter season, warm air is conveyed into the theatre from two large pipes, at the back of the stage, which communicate with two furnaces in the lower floor beneath.

	FT.	IN.
The extent of the stage, from the orchestra to the back wall, is . . .	96	3
Width of the stage from wall to wall	77	5
Depth from the upper floor to the mezzanine floor	8	6
Ditto, from mezzanine floor to the ground	10	0
Ditto, of the excavation called the well	3	0
Height of the flats, or transverse scenes	21	0
Width of ditto, viz. 28 feet; each half	14	0
Height of wings, or side scenes	21	0
Width of ditto from 5 to	8	0

The stage-floor is pierced by numerous apertures for traps, descent and raising of machinery, &c. The floor beneath it,

to a person unaccustomed to such places, has the appearance of a confused wilderness of wheels, ropes, blocks, windlasses, and other apparatus, of too multitudinous a kind to admit of description in these pages. Among the recent alterations was a complete removal of the stage doors; and all entries before the curtain were made through a tent-like opening in a superb drop-scene, but the latter was disused after the first season.

Over the stage are the *Flies*, &c., in two stories, which are wholly supported by the side walls, and by trusses attached to the roof: these contain the windlasses, machinery, &c. employed in lowering the curtain, drops, borders, clouds, cars, and other appendages to the scene. In the line with the upper flies, over the auditory, are carpenters' shops, property-rooms, store-rooms, &c. The *Painting Room*, which is over the eastern extremity of the stage, is 79 feet in length, and nearly 31 feet in height and width.

The *Scene Room* is a detached building at the north-east angle of the theatre, but having a communication with the stage, and also with Drury Lane. Its length is 73 feet 3 inches, and its medium width about 30 feet, exclusive of a return towards the south of 15 feet 9 inches in width, and 26 feet 6 inches in length. Beneath it is a *Tank*, and a small *Printing Office*, where all the play-bills, plays, &c. issued from the theatre, are printed: over it are property work-shops.

In a long cellar, beyond the outer wall of the stage, is a powerful engine, on Bramah's principle, which, when full-manned, will throw water upwards of 10 feet above the roof of the building; and on the roof itself are several tanks, which are supplied from the New River.*

* When the theatre was rebuilt, a very expensive combination of machinery, including pipes for the conveyance of water into every part of the house, was constructed, under the direction of the far-famed Sir William Con-

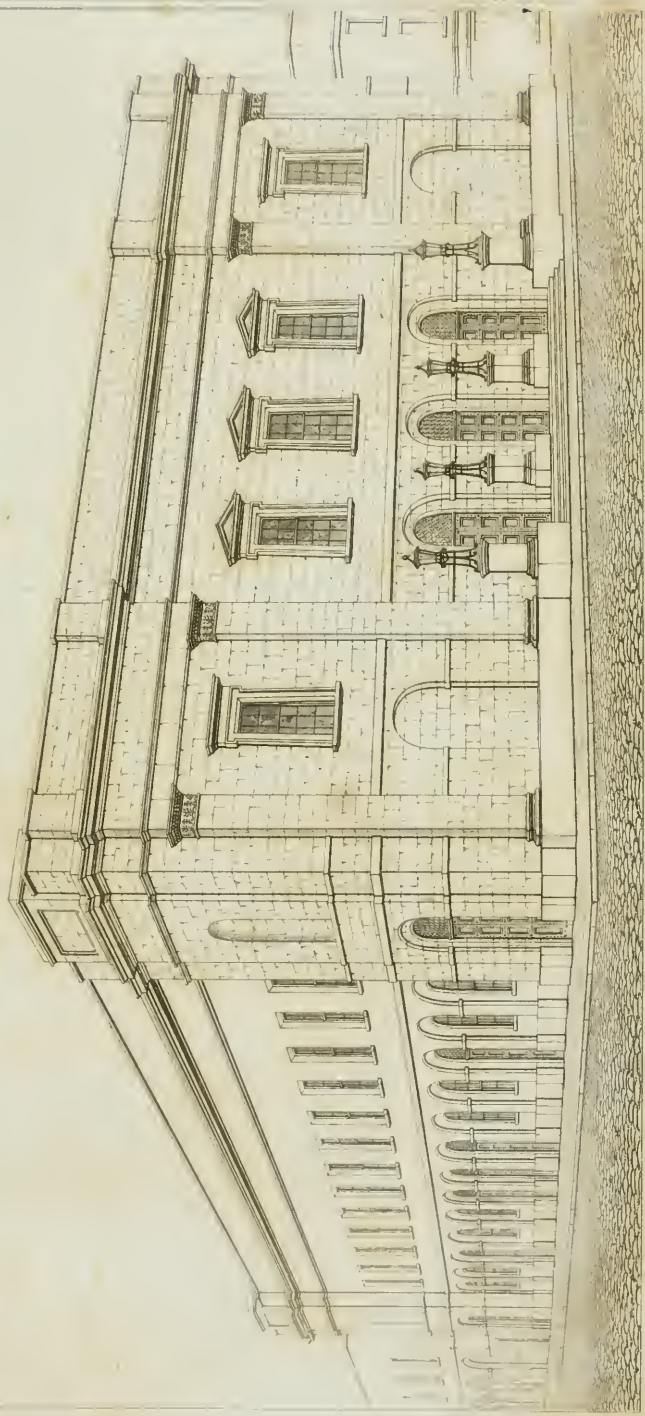
Among the many alterations which have been made in this theatre, since its construction by Mr. Wyatt, has been the piercing the main walls by numerous internal doorways; the original communications between the different parts of the house having been so few and so extremely inconvenient, that the business could not be properly carried on. An arched passage, also, has been made under the orchestra, which communicates, by a flight of stairs at each end, with the private boxes on the south side of the theatre; the entrance to which, from Woburn Court, being only accessible on foot, was extremely objectionable to the company, who were obliged to alight from their carriages in Brydges Street.

grave, for the purpose of extinguishing fire; but as the efficacy of the apparatus could never be tried without endangering the theatre by *drowning*, its assumed utility is still unascertained; and it is probable, that at the present time the machinery is not in a state of sufficient order to admit of the experiment being made. The first supply of water was to be obtained from a cylindrical air-tight reservoir, of cast-iron, placed under ground, at the back of the stage, and sufficiently capacious for 400 hogsheads. This being half filled with water, and furnished with a powerful condensing air-pump, could, by means of a series of levers contained in a small engine-house on the outside of the building, be so acted on by the condensation of the air in the other half of the reservoir, (equal to about six atmospheres,) that the whole of the water would be forced through the various branch-pipes to the very highest part of the theatre, and by other machinery and branches be directed to the precise spot that might be on fire. Even the Apollo's head, which originally formed the central decoration of the pit ceiling, was made the mask of a concealed pipe, 8 inches in length, having a perforated rose at each end, through which the water was to be thrown over the entire auditory, in a rotatory discharge, the pipe being caused to revolve upon its centre by the force of the fluid rushing from it, on the same principle of action as the fire-work called the Catharine wheel. On a *small* scale and model, there is no doubt but that this contrivance was a successful one; yet, independently of various objections that might be urged against its applicability to a theatre, it has been said that the reservoir never could be made sufficiently air-tight to ensure its effectual co-operation in the moment of danger.

REFERENCES TO THE PLATES.

PLATE I. — *Exterior View of the Theatre*, from the north-west, shewing the Brydges Street and Russel Street fronts.

PLATE II. — *Plans*. — The general form, interior divisions, and principal arrangements of the building, are exhibited in this print, viz. A., which shews the ground plan of the south side of the theatre, according to the design of the original architect, Mr. Wyatt; B., the stage-flooring; and C., the plan of the dress circle of boxes, agreeably to the alterations made in the auditory by Mr. Beazley. The particular references are as follow: a. Entrance Hall. b.b. Waiting Lobbies. c. Rotunda. d.d. Principal Staircases to the Boxes. e. Pit Passage. e*. Pit Lobby. e**. Entrance to Dress Circle. f. Lobby to Private Boxes. g. Pit. h.h. Present Entrance to the Upper Gallery. i. Staircase to Lower Gallery. i*. Private communication from Dress Boxes to Dress Circle. j. King's Staircase. j*. Upper Gallery Staircase. k. Box Entrance from Woburn Court. k*. Staircase to the Upper Gallery, now shut up. l. Private Lobby to the King's Room. l*. Private Box Staircase. m.m.m. Mrs. Coutts's Anteroom, Lobby, and Box. n*. Duke of York's Box. n.n.n.n. Private, or Family Boxes. o*. Private Box on Stage. o. The King's Room. p. The King's Box. q. Dress Circle Lobby. r. Orchestra. s. Proscenium and Stage. t. Acting Manager's Room, with Treasury over it. u.u. Staircases to the Boxes, &c.; that on the left leads also to the Treasury. v. Private Box on Stage. w. Quick-changing Room, communicating with principal Green-room. x. Small Property-room. y. Prompter's Box. z. Principal Green-room. a. Inferior Green-room. b. Mr. Elliston's Room. c. Staircase to the Flies. c*. General Staircase. d. Water Closet. e. Music-room. f.f. Property and Scene-rooms; the southernmost being occasionally used to lengthen the stage: over them is the Painting Room. g. Hall at Stage Entrance. h. Occa-



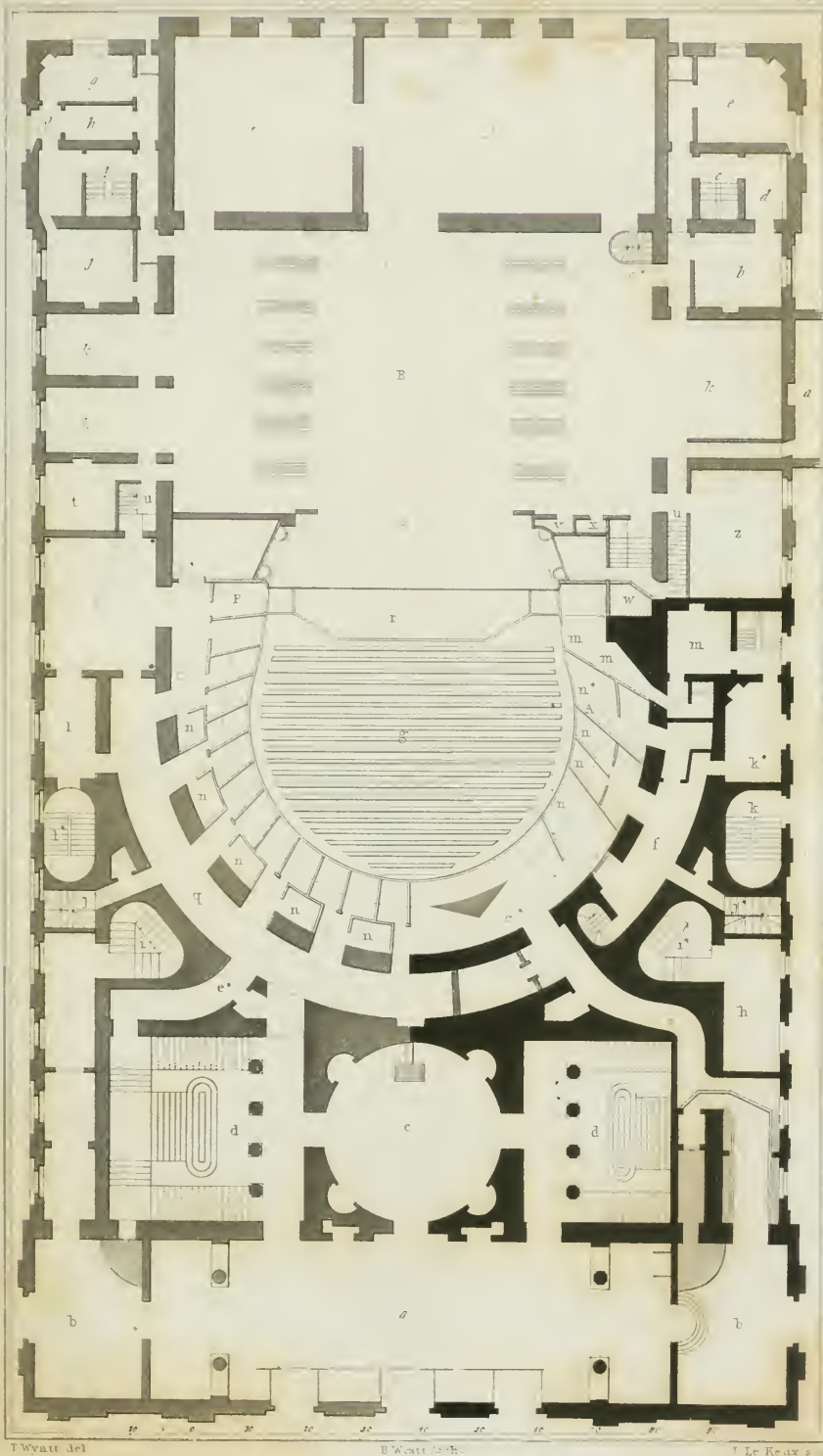
T. W. G. 1841

B. W. G. 1841

J. L. K. 1841

Engraving of the Library of the British Museum, designed by Sir Robert Smirke, and executed by the same Architect, 1841.

London, published by T. Agnew & Sons, 1841.



T. Wyatt del.

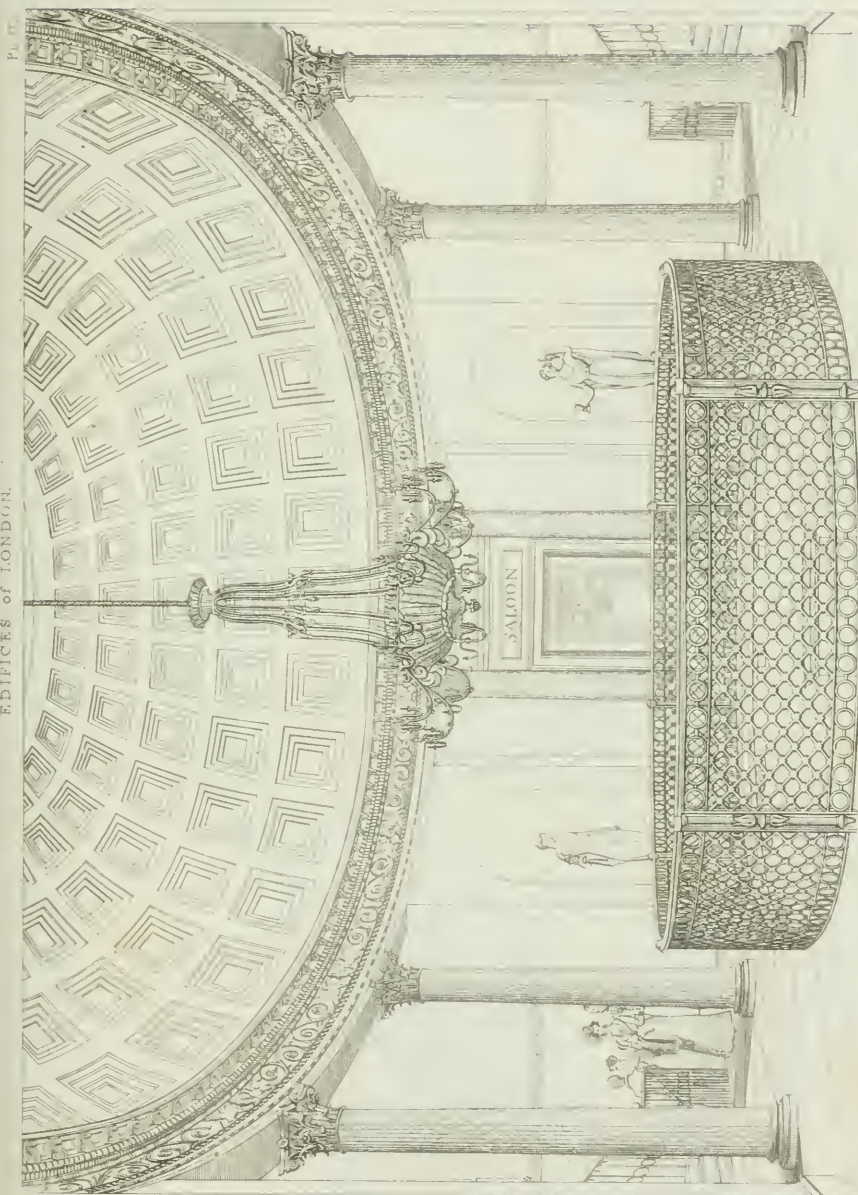
B. Wyatt lith.

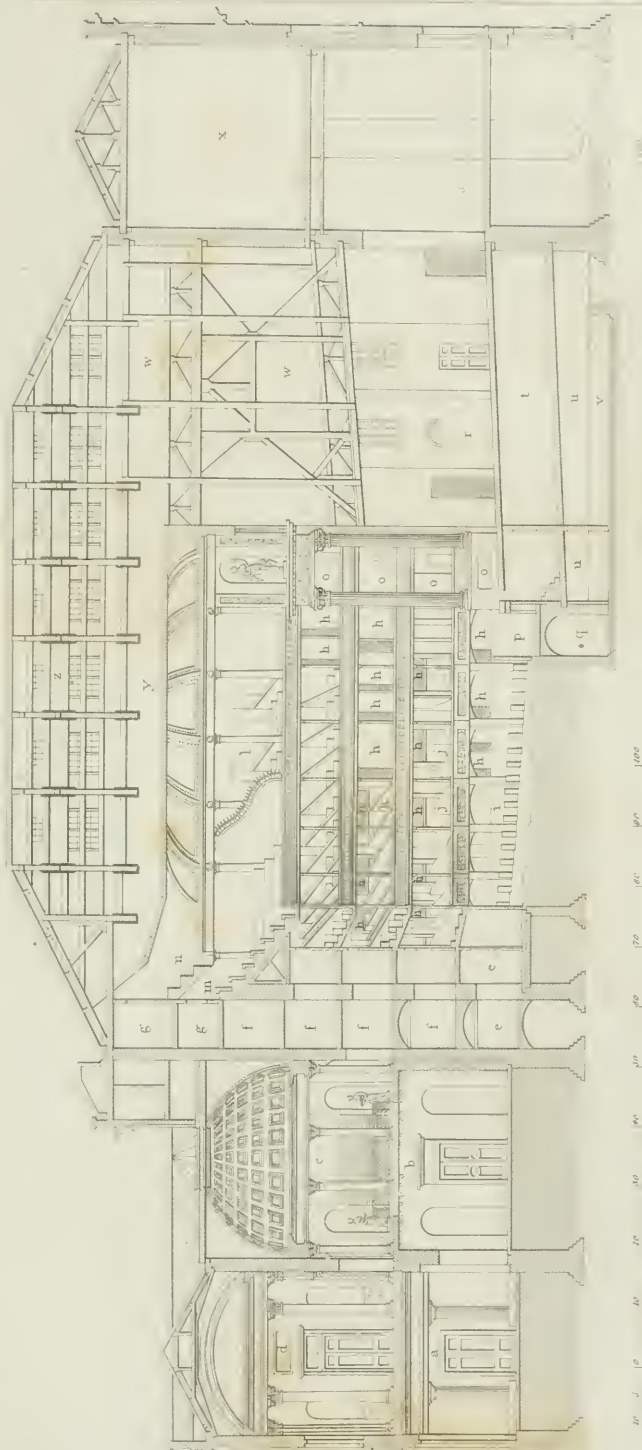
J. Le Reux s.

EDWARD L. NEAL THEATRE
PLAN.

London, Published by J. Le Reux, 10, St. James's Street, W.

1877

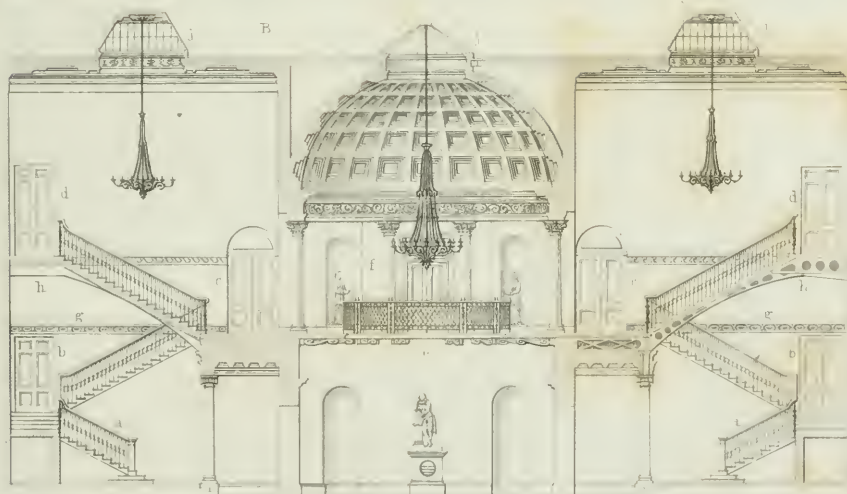
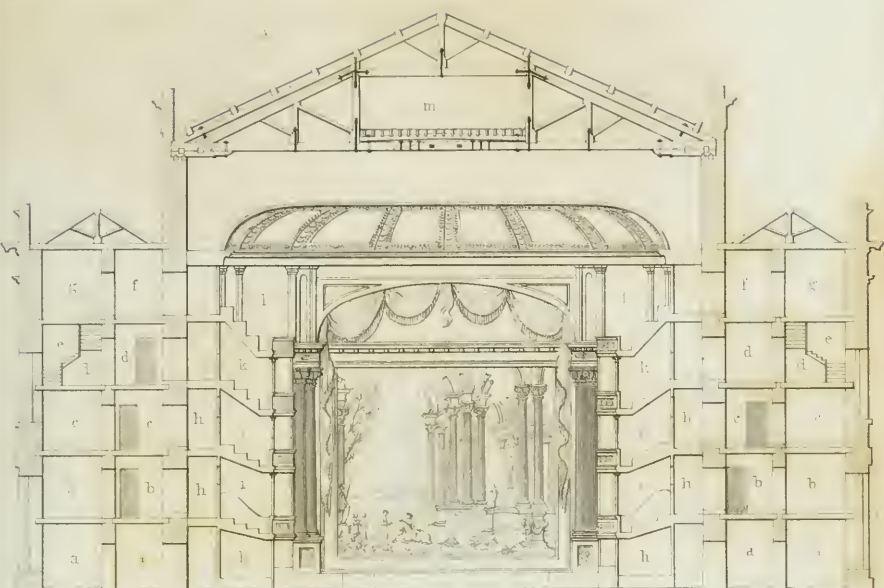


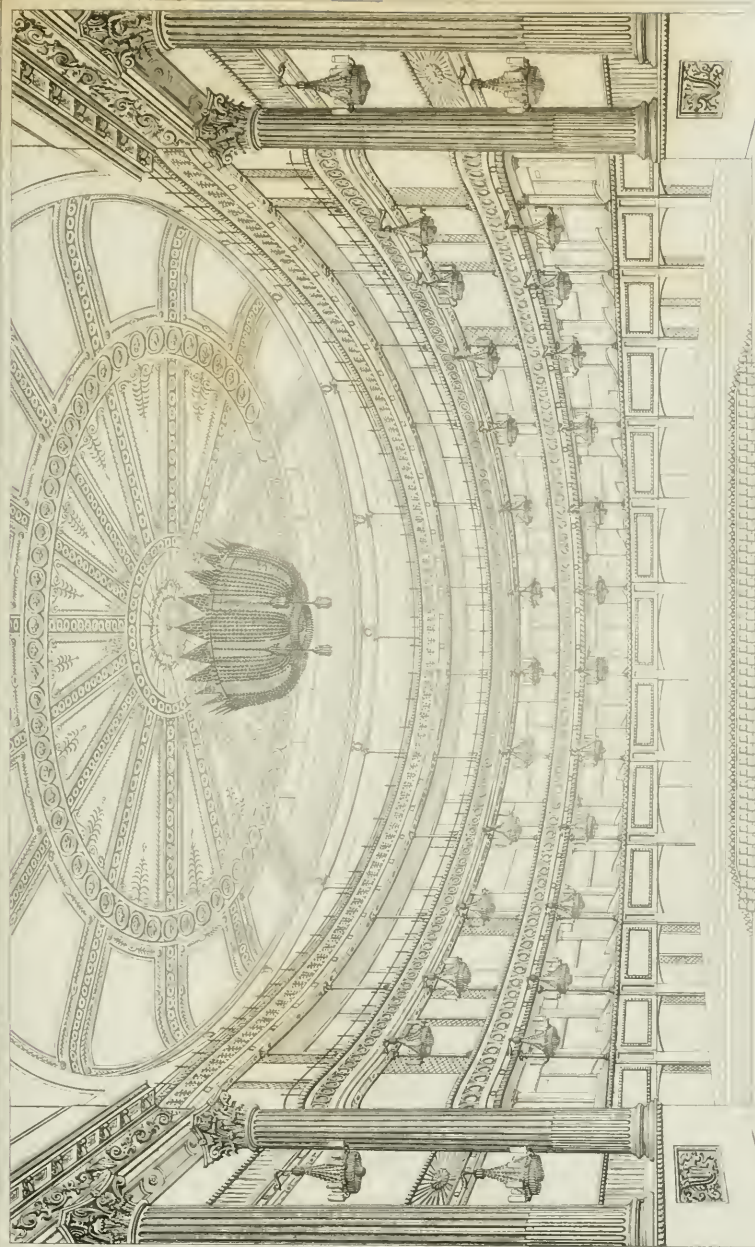


T. Scott del.

J. Wyatt Arch.

The Theatre Royal, Covent Garden, was built by the Duke of Devonshire in 1732, and was the first of the modern theatres in London. It was the first theatre to have a permanent architectural structure, and it was the first theatre to have a permanent seating arrangement. The theatre was built on the site of the old Swan Theatre, which had been built in 1596. The Duke of Devonshire was the first to build a permanent theatre in London, and he was the first to build a theatre with a permanent seating arrangement. The theatre was built in a style that was typical of the 18th century, and it was the first theatre to have a permanent architectural structure. The theatre was built on the site of the old Swan Theatre, which had been built in 1596. The Duke of Devonshire was the first to build a permanent theatre in London, and he was the first to build a theatre with a permanent seating arrangement.





THEATRE OF LONDON



sional Entrance. *i.* General Staircase. *j.* Committee-room. *k.k.k.* Scene Depositories.

PLATE III.—*Perspective View of the Rotunda*, from the entrance to the Lobby of the first Circle, looking into the Saloon.

PLATE IV.—*Longitudinal Section*, from west to east, looking northward. *a.* Entrance Hall. *b.* Rotunda, lower story. *c.* Ditto, upper story. *d.* Saloon. *e.e.* Pit Lobbies. *f.f.f.f.* Corridors to the Boxes and Slips. *g.g.* Lobbies to Upper and Lower Galleries. *h.h.h.h.* Private Boxes. *i.* Pit. *j.* Dress Circle of Boxes. *k.k.* First and Second Circles of Boxes. *l.* Slips. *m.* Lower Gallery. *n.* Upper Gallery. *o.* Proscenium Boxes. *p.* Orchestra. *q.* Arched Passage beneath ditto; made to continue the line of communication across the house. *r.* Stage. *s.* Continuation of ditto, through an arched aperture of 12 feet diameter, to the extreme wall. *t.* Mezzanine Floor. *u.u.* Cellars under ditto. *v.* Well, or Excavation, for letting down scenery. *w.w.* Upper and Lower Flies. *x.* Painting-room. *y.* Carpenters' Shops, Property-rooms, &c. *z.* Roof.

PLATE V.—*A. Transverse Section before the Proscenium.* *a.a.a.a.* Lobbies to the Pit and Private Boxes. *b.b.b.b.* Ditto to Dress Circle. *c.c.c.c.* Ditto to First Circle. *d.d.d.d.* Ditto to Second Circle. *e.e.* Staircases to Slips. *f.f.* Lobbies to ditto. *g.g.* Gallery Passages. *h.h.h.h.* Private Boxes. *i.i.* Dress Boxes. *j.j.* Boxes, First Circle. *k.k.* Ditto, Second Circle. *l.l.* Slips. *m.* Carpenters' Work-shops, &c.—*B. Section through the Grand Staircases and Rotunda.* *a.a.* Principal Flights of Steps. *b.b.* Entrances to Dress Circle. *c.c.* Ditto, First Circle. *d.d.* Ditto, Second Circle. *e.* Rotunda, lower story. *f.* Ditto, upper story. *g.* Stone Gallery-floor. *h.* Iron cradling supporting the upper flights.

PLATE VI.—*Interior of the Auditory*, as seen from the Stage, shewing the general forms and decorations of the house in 1824.

AN ACCOUNT
OF THE
HAYMARKET THEATRE,
By C. DIBDIN.

THIS Theatre stands on the eastern side of a street called the Haymarket, where a playhouse was first erected in 1720, 1721, by a builder named *Potter*, who speculated upon the probability of letting it to companies of foreign performers, which, at that period, were much encouraged by the nobility, and through whose patronage they procured licenses *pro tempore*. No sooner was the theatre finished than it was opened, by “special permission,” with a French play, called “*La Fille à la Morte ; ou le Badeaut de Paris :*” the company performing under the designation of “The French Comedians of his Grace the Duke of Montaguë.”*

In December 1723 the theatre was occupied by an English company of comedians, who were advertised as novices ; but these not succeeding, the French company resumed their

* The first announcement was in the following terms :—“ December 15, 1721. At the New Theatre in the Haymarket, between Little Suffolk Street and James Street, which is now completely finished, will be performed a French Comedy, as soon as the rest of the actors arrive from Paris, who are duly expected.” They opened on the 29th of December : Boxes and Pit 5s., Gallery 2s. 6d. On the second night the prices were altered to Boxes 4s., Pit 2s. 6d., Gallery 1s. 6d. During some time they played four nights per week ; and afterwards only two nights, till the 4th of May. In the following July a Concert was advertised, in which it is styled the “ New French Theatre ;” and a French company performed the following winter.

performances in 1724, although for a very short term ; and the house was let for occasional concerts and similar entertainments, till 1726, when Italian operas were performed in it, by subscription ; and, towards the conclusion of the season, Signora Violante, an accomplished rope-dancer, with a “ troop of tumblers,” added “ extraordinary feats to the attractions of the opera.” In 1730 the house was again occupied by English tenants, and the performances conducted upon a very respectable plan ; but, in 1731, gladiators and back-sword-men made an arena of its stage, and were patronised both by the English and foreign nobility ; the latter of whom were, principally, in the suite of the Duke of Lorrain, then on a visit to the British Court. In 1732 an English opera, upon the Italian model, or consisting of recitative and air, was produced here by the well-known Harry Carey ; and in the same year Signora Violante resumed her performances. The Beggar’s Opera was also acted ; in which the celebrated Miss Woffington performed, on the same night, the characters of Macheath, Mrs. Peachum, and Diana Trapes : so early had the prevalent custom of an individual playing several characters in the same piece commenced.

In 1733 Theophilus Cibber, Harper, (the competitor of Quin in Falstaff,) and others, revolted from Drury Lane, and opened the Haymarket ; and although an attempt was made to suppress them by Highmore, the patentee of Drury Lane, it did not succeed ; and Harper, who had been committed to Bridewell at his instance, was “ soon after,” says Davies, “ triumphantly delivered by the Court of King’s Bench.” The reason of this decision, as appears from Cibber, was that Harper was not a “ vagabond” within the meaning of the Act of the 12th year of Queen Anne, “ he being a

housekeeper, and having a vote for the Westminster Members of Parliament."

In 1734-5 Fielding, the dramatist and novelist, opened this theatre with a company whom he advertised as "The Great Mogul's Company of Comedians;" for whose acting he wrote a satirical piece called "Pasquin," which contained very severe reflections upon the Walpole administration, and was performed for more than fifty successive nights. Fielding's company continued performing in 1736 and 1737.

In 1737 this theatre, together with that in Goodman's Fields, was closed by authority, in consequence of the passing of Sir Robert Walpole's licensing act, which, Smollet says, was meant as a direct attack by the minister on the liberties of the press.*

* The occasion of this act was as follows:—Giffard, the manager of Goodman's Fields Theatre, received from an anonymous author a farce, called "The Golden Rump," which contained such violent sarcasms on the ministry, that Giffard, from fear or policy, carried it to Walpole, who brought the affair before the House. The purport of the bill passed was, "to limit the number of play-houses; to subject all dramatic writings to the inspection of the Lord Chamberlain, and to compel managers to take out a license for every piece before it could appear on the stage." The bill, notwithstanding it passed, experienced a violent opposition within the House, and a general one without; yet there does not appear any novelty in its enactments; for theatres and plays had been subject to the control of a licensing power, under the name of Master of the Revels, or Lord Chamberlain, from before the time of Elizabeth, at least. The licensing officer granted or prohibited, as he pleased, license for theatre or play; and from such plays as he licensed he expunged every passage which appeared to him objectionable. His fee for a play had originally been a mark; but in 1630, when Sir Henry Herbert held the office of Master of the Revels, it was 2*l.* It is now 2*l.* 2*s.*

Giffard received from Walpole 1000*l.*, as a reward for his information, and a compensation for the loss which he sustained by the closing of his theatre.

In 1738 a temporary license to open the Haymarket Theatre was granted by the Lord Chamberlain to a French company. This circumstance excited general indignation; so averse were the public to the act which had expelled the English performers from this theatre: the consequence was, that the foreigners, on the first night of their appearance, were driven from the stage with contempt and execration; and, although they afterwards appealed in a most humiliating manner to British generosity, imploring permission to perform three nights in either of the patent theatres, to enable them to pay their debts and ensure a passage to France, their plea and petition were equally disregarded.

In 1741 the theatre opened with English Operas. On the 6th Feb. 1744, Macklin, from hostility to the patentees of Drury Lane Theatre, brought a company here, among whom was the celebrated Samuel Foote, justly styled the British Aristophanes; but Macklin's scheme failed, and he returned penitent and apologising to Drury Lane; being succeeded in the management of the Haymarket by Theophilus Cibber, who appears to have acted without a license, and to have evaded the penalty by stratagem.*

In 1747 Foote commenced here, on his own account, a new species of entertainment, written and performed by himself; which consisted of satirical representations and imitations of public and remarkable characters, as well as a ludicrous exposure of the reigning follies of the day. It was called "The Diversions of a Morning," and was at first prohibited and suspended through the opposition of Lacey,

* His advertisement ran thus: —

"At Cibber's Academy in the Haymarket will be a Concert; after which will be exhibited (*gratis*) a rehearsal, in form of a play, called *Romeo and Juliet*."

the patentee of Drury Lane; but the nobility and public in general so effectually espoused the cause of Foote, that Lacey, fearful of the ultimate consequence of his hostility, withdrew his objection, and Foote recommenced his performance; changing his title to "Foote's giving Tea." In the following year he produced "An Auction of Pictures," similar in its design and execution to the former entertainments; all of which were as profitable as they were popular. They were performed in the morning.

On Jan. 14th, 1749, a dreadful Riot took place, and the house was nearly demolished; in consequence of a shameful and ridiculous hoax which was practised here, either to decide a wager, or ascertain the extent of public gullibility. The exhibition advertised to take place was called "The Bottle Conjurer."* In the November following, another riot was occasioned by a license having been granted to a fresh company of foreigners; whom, although the multitude held them in utter detestation, the nobility patronised very warmly. This attempt was decisive of their fate; and after a severe contention between the favourable and hostile parts of the audience, during which "swords were drawn and much mischief done;" the patrons of the players were defeated, and the hopes of the latter completely destroyed. After playing two or three subsequent nights to empty benches, the foreigners were obliged to withdraw; many of them labouring under such extreme distress as to be reduced to the necessity of asking public charity.

* An advertisement stated a number of unprecedented tricks which the conjurer was to perform; at the conclusion of which he was, in sight of the audience, to compress himself within a quart-bottle. The house overflowed, but no conjurer made his appearance; for having secured the money at the doors, he left the deluded audience to wreak their vengeance on the interior of the theatre. The author of this deception was never detected.

This theatre continued to be the scene of various species of amusements till Aug. 21, 1755, when it was occupied by a company under the direction of Cibber, who, in 1758, obtained a general license of the Lord Chamberlain; under sanction of which, in 1760, Foote, having collected a company, amused the public with several dramas, his own productions, which proving very advantageous to him, he determined upon establishing the house as a regular summer theatre: but he was prevented putting his scheme into practice till 1762; the theatre having been, for that interval, previously let to a teacher of dancing dogs. Upon the secession of the canine company, Foote reinstated himself, gave lectures upon oratory, and continued giving "*Tea*," and trifling but witty dramas, without interruption, till 1766, when, (Feb. 7,) falling from his horse, while on a visit to Lord Mexborough, he broke his leg; which circumstance so interested the Duke of York, (brother to his late Majesty,) who was present, in his favour, that he obtained for Foote a royal license, or patent, to act plays at the Haymarket Theatre during his natural life; the seasons commencing on the 15th of May, and concluding on the 15th Sept.

Foote now purchased of the executors of Potter the lease of the premises, and immediately began improving and enlarging the theatre; with which he incorporated a house in Little Suffolk Street, removed two shops which were in front, in the Haymarket, built a portico, increased the number of avenues and entrance doors, and added a second gallery to the auditory.

Having thus become proprietor of a patent establishment, (which from that period has been called a Theatre Royal,) Foote continued, during his regular seasons, to entertain the public by the numerous and unique efforts of his truly

original pen ; and during the remaining part of each year he occasionally let the theatre for concerts, and entertainments of various character ; including, at different periods, a puppet show *at noon*, and an Italian Fantoccini, representing petite comedies, dances, and pantomimic changes.

In 1776 he ceased to be a manager, having transferred, by an agreement, signed 21st December, to the late Mr. G. Colman, his interest in the remainder of his lease, and his right in the patent, in consideration of a life annuity of 1600*l.* His decease, in the October following, terminated this agreement, and Mr. Colman became possessed of the concern for about 800*l.**

In 1779 Mr. Colman obtained of the “ tenants in possession, remainder, and reversion,” a new lease, for the term of thirty-one years, subsequent to the expiration of the old one, and the *license* was continued to him by royal authority. Colman died in 1794, and the property devolved upon his son, the present Mr. George Colman, dramatist, who has been recently appointed *Licensor* under the Lord Chamberlain.

In 1790 Italian operas were performed here by the company belonging to the King’s Theatre, in consequence of that edifice having been burnt down in 1789 ; and in the winter of 1793 it was opened under the Drury Lane patent, till the new Drury Lane Theatre was finished in the following March.

* Foote also made over to Colman all his right and property in every dramatic piece he had produced ; and bound himself to give him the refusal of every drama which he might subsequently write ; as well as to perform at no other theatre than the Haymarket. He was afterwards attacked by a paralytic fit, while performing, from which he recovered, and retired to Brighton. Being advised to reside in France, he proceeded to Dover, intending to cross to Calais the next morning (20 Oct. 1777), but having been seized with a shivering fit, he expired ere he could embark.

In 1795* Mr. Colman obtained an extension of his lease for seventeen years, at a rental of 400*l.* per annum, and a further extension in 1805, when he sold a moiety of the theatre to Messrs. Morris, Winston, and Tahourdin, for (I believe) 8000*l.*;† but the latter gentleman soon after transferred his share (an eighth) to Mr. Morris.

In 1810 the duration of the acting season under the patent was extended first to five, and then to seven months in each year; but from a later arrangement, between the respective proprietors of the patent theatres, to which the Lord Chamberlain was a party, the Haymarket now opens on the 15th of June and closes on the 15th of October.

Previously to the year 1820 Mr. Colman transferred his moiety of the theatre to Mr. Morris, who, in consequence, became possessed of seven-eighths of the property; Mr. Winston retaining his original one-eighth; and these gentlemen, at the conclusion of the season in that year, pulled down the old theatre, and, at the distance of a few feet southward from its former site, erected a new one, at the cost (as reported) of 18,000*l.*; which was opened on July 4, 1821.

* On February 3, 1794, a dreadful accident occurred here, through the loyal solicitude of the public to see their late Majesties George III. and Queen Charlotte, who on that night visited the theatre.

The entrance to the pit was by a descent of several steps, and, such was the rush of the crowd, that many persons were forced forward so impetuously that they fell over each other, and were immediately overwhelmed by numbers falling upon them. On this calamitous occasion, fifteen persons were either suffocated or trampled to death, while many who survived the awful predicament were seriously injured.

† Mr. Morris (Mr. Colman's brother-in-law) held a lucrative situation in the War Office; Mr. Winston was proprietor of a provincial theatre, and is now connected in an official capacity with Drury Lane Theatre; Mr. Tahourdin was an attorney.

DESCRIPTION OF THE THEATRE.

The Haymarket Theatre* (which was erected from the designs of John Nash, Esq., Architect) is partly of stone and partly of brick; the form is rectangular, as shewn in the ground plan, in the accompanying print; on which also the general measurements are marked, and references given to the various parts of the building. The entrance, or western front, is distinguished by a handsome portico of the Corinthian order: the entablature and pediment are supported by six columns, and the members of the former are continued to the extremities of the side walls. Under the portico are five doorways, (within partial inclosures of iron rail-work,) surmounted by semicircular fan-lights; above which are five oblong windows, giving light to the saloon.

The three middle doors lead to the boxes; the outer, on the right, to the box-office, and that on the left to the pit. In the intermediate spaces are four large lamps or lanterns for gas. The gallery entrances are on each side, without the portico; and above them, at the height of about ten

* This Theatre appears to have been a regular school or nursery of performers for the winter houses. From a number of popular actors and actresses, who have made their *debut* in a patent theatre in London at the "Summer house," the following are selected as names of importance: Messrs. Foote, J. Palmer, Edwin, J. Bannister, Henderson, Matthews, Elliston, Liston, Young, Terry, &c.; Miss Fenton, (afterwards Dutchess of Bolton,) the original Polly in the *Beggar's Opera*; Mrs. Abingdon; Miss Farren, (now Countess of Derby,) Mrs. Wells; Miss George, (now Lady Oldmixon); Miss Logan, (now Mrs. Gibbs); Mrs. Powell, (now Mrs. Renaud); and Miss Wilkinson, (now Mrs. Mountain).

feet, are circular windows: two other windows, of similar form and dimensions, are inserted over the cornice of the entablature. In the central space, between the pediment and the upper cornice, is a recessed panel, or frame, forming a long parallelogram, and containing nine circular rosette windows, which open, upon pivots, to the upper gallery: all the spandrils of the panels are filled by architectural enrichments. A plain parapet terminates the whole. The entrance to the stage is in the eastern front, in Suffolk Street. The exterior width of the theatre is 61 feet; its height to the top of the parapet 47 feet 9 inches; and its length 134 feet 6 inches.*

The Auditory differs from those of the other theatres in form; the sides being straight, and the centre a small segment of a large circle; but the fronts of the side boxes project semi-circularly.

The arch of the proscenium, and that part of the auditory where the side and front boxes connect, are supported by richly gilt palm-trees, instead of pillars, which produce a novel and imposing effect, through their dissimilitude to customary embellishments.

The fronts of the boxes are decorated with raised chequered or net-work ornaments of gold, on a reddish purple ground. The seats and curtains are crimson, and the insides of the boxes morone. The ceiling is neat and fanciful, but it has not the usual characteristic of a modern theatre, a pendant central lustre and gas-lights. Indeed, this is the only patent theatre in which gas is not used, it being wholly lighted with oil, and spermaceti candles; the latter exhibited in a very handsome circle of cut-glass chandeliers,

* The ground rent of this theatre is about five guineas per foot in front, and three guineas for the back part of the premises.

holding some five and others six lights. There are two circles or tiers of boxes, besides half-tiers, parallel with the lower gallery. In the first circle are five private boxes, and on the second tier, eight. The Saloon, which fronts Charles Street, is elegantly fitted up, and contains conveniences for refreshments.

The dramas peculiar to this theatre are light comedy, comic opera, and broad farce; tragedy, at present, being very rarely, if ever performed.* The stage manager, in 1823, was Mr. T. Dibdin. The house holds upwards of 3000.†

* The prices of admission are, boxes 5s. pit 3s. gallery 2s. upper gallery 1s. Half-price is not taken. The doors open at six, and the performance commences at seven o'clock.

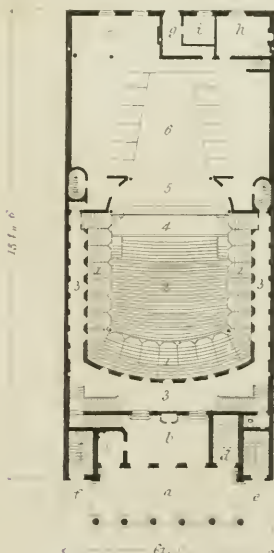
† The company engaged at this theatre, (which is discriminatively termed the "Summer House,") is composed of the best provincial performers that can be collected; with the addition of three or four of the most popular actors from the winter houses, who join the Haymarket when their respective theatres close. But in the season 1823, this theatre possessed Mr. Liston exclusively, at a weekly salary of *fifty* pounds; and, in consequence of his attraction, he was engaged for the next season, 1824, at *sixty* pounds! Such was the singularly felicitous talent of this performer, that a crowded house was the invariable consequence of his every appearance. The policy of giving such large salaries has been doubted; but, as all merit is valuable in proportion to the interest it excites, it is difficult to ascertain with what prudence a *marimum* can be established in such cases; for, in whatever light the public may view the drama, the speculator in theatrical property will only survey it as a matter of profit and loss; and, consequently, proportion his expenditure to his expectations. But allowing it to be an impolicy, it is one that cannot be often committed, as it will only be practised in cases of rare merit, and I know not a more scarce commodity.

EDIFICES of LONDON. THEATRES.

West Front.



- 1 Boxes
- 2 Pit
- 3 Lobby to Boxes
- 4 Orchestra
- 5 Proscenium
- 6 Stage
- 7 Scene Room



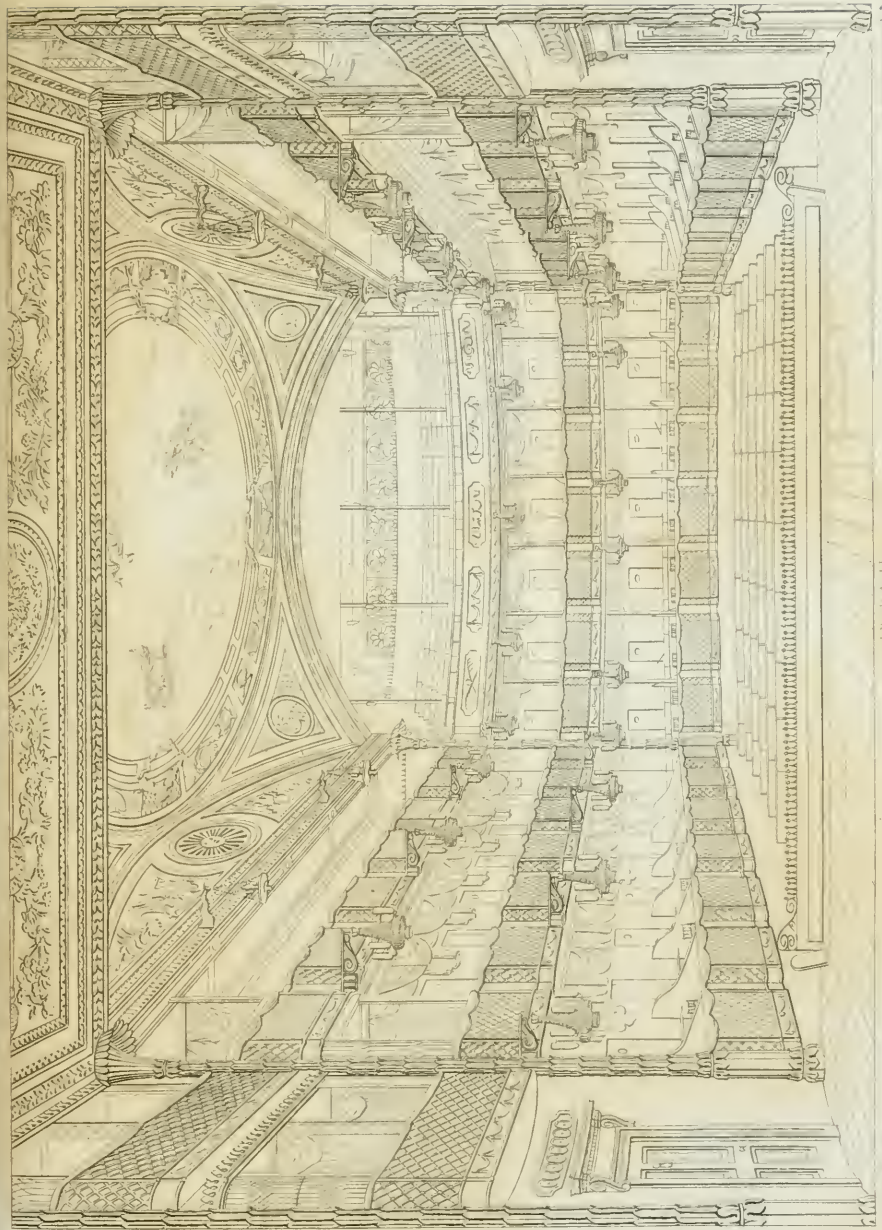
- a. Portico
- b. Lobby
- c. Box Office
- d. Entrance to Pit
- e. D^c to Upper Gallery
- f. D^c to Lower D^c
- g. Private Entrance
- h. Green Room
- i. Waiting Room

A. Pugin del.

J. NASH ARCHT. 1821.

J. P. Smith sculp.

THEATRE ROYAL, LONDON.

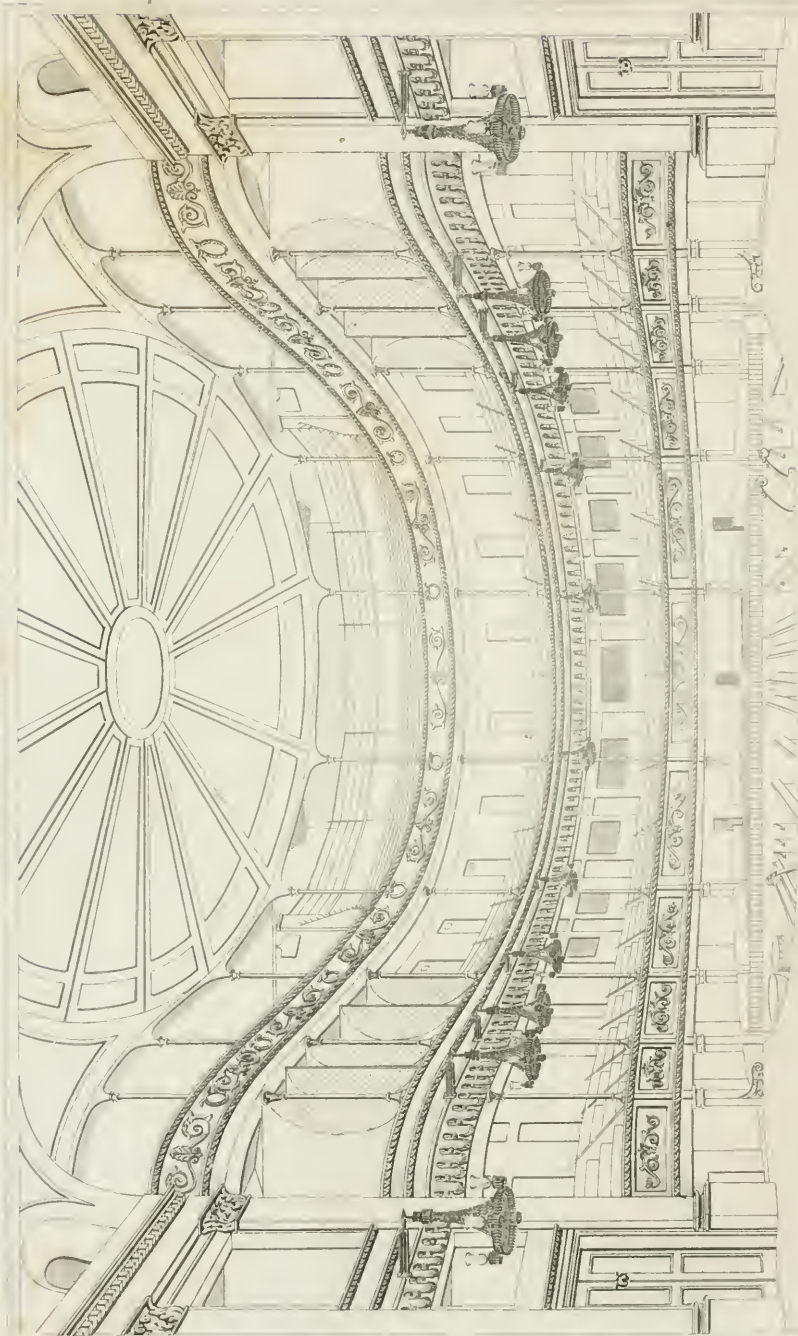


THEATRE ROYAL DE L'OPERA

INTERIEUR VUE DE LA SCENE

INTERIEUR VUE DE LA SCENE

THEATRE ROYAL DE L'OPERA



AN ACCOUNT
OF THE
THEATRE ROYAL ENGLISH OPERA HOUSE.

By C. DIBDIN.

THIS Theatre, which is situated in the Strand, opposite to Wellington Street, derived its origin from a Society of Artists, who, previously to the existence of the Royal Academy, built a large room, on the site of the present theatre, for the purpose of publicly exhibiting their productions, and named it the *Lyceum*. When the Royal Academy was established, Garrick bought the lease solely for the purpose of re-selling it, with a proviso that it should not be appropriated to any species of theatrical exhibition.

It afterwards came into the possession of a Mr. Lingham, a breeches-maker in the Strand, together with some adjoining premises: on which he erected a building, which was called a Theatre, and opened some time about 1790, for “music, dancing, and such like entertainments,” under a license of the magistracy, agreeably to an Act of the 25th Geo. II. The first entertainments consisted of recitation and songs, under the title of “Mirth’s Museum;” written by the late Mr. Cross (the dramatist): the music was composed by Mr. Reeve, a gentleman to whom the public are indebted for many popular melodies. The original “Great Room,” (still within the premises,) was at that time occupied by Mr. R. K. Porter, for the exhibition of his panoramic pictures, the Siege of Seringapatam, and other battle pieces.

About 1794 or 95, Lingham granted a lease of the Lyceum to the late Dr. Arnold, who partly built a new theatre on the ground adjoining the Lyceum; with the intention of opening it, under a license from the magistracy, as a winter minor theatre. The proprietors of the patent theatres, however, taking alarm at the respectability which was likely to attach to performances so conducted in their immediate neighbourhood, succeeded in suppressing the license; and Lingham received back his lease, with the advantage of a new theatre, nearly completed, upon his premises; which he afterwards used or let for a variety of exhibitions within the pale of the law, till he obtained another license, and then a Mr. Handy joined in partnership with him, and exhibitions of music, dancing, and horsemanship, took place. About 1800, or 1801, the late Mr. Lonsdale, a dramatist and ingenious mechanist, produced here a novel species of entertainment, called the "Egyptiana." It consisted of panoramic paintings, mechanical transformations, and recitation; and was illustrative of every thing connected with the history of Egypt, natural and philosophical; its inhabitants, animals, customs, and localities; but, from its possessing a character too chastely classical to become popular, it entirely failed of success. Soon after this a foreigner astonished and attracted *tout le monde*, by the introduction of the first "Phantasmagoria" ever seen in England; and, from exhibiting it, together with some curious mechanical subjects, in two or three seasons he realised a handsome fortune. In the year 1808 S. A. Arnold, Esq., son of Dr. Arnold, and present proprietor of the Lyceum, submitted to the late Earl of Dartmouth, then Lord Chamberlain, a plan for the establishment of an English Opera, and, having obtained from him, with the sanction of his late Majesty, the promise of a license, he entered into a negotiation for the purchase of Lingham's interest in the

premises; which treaty was not concluded when Drury Lane Theatre was destroyed by fire in Feb. 1809. This event, and Mr. Sheridan becoming a bidder for the property, induced Lingham to advance his price so exorbitantly that, at length, Mr. Arnold became a purchaser at more than double the sum originally demanded. He immediately laid out several thousand pounds in completing and decorating the theatre; having first afforded an asylum to the Drury Lane Company on their own terms; which, to their credit be it spoken, were exactly double those originally required by Mr. Arnold. The Company acted here the three following seasons, under a special license granted by the Lord Chamberlain to Mr. Arnold, Mr. T. Sheridan, and the Trustees of the New Renters of Drury Lane Theatre; the summer seasons being occupied by the performances of the English Operas under the direction of Mr. Arnold, but, on account of the season of the year, on a small scale.

On the opening of the new Drury Lane Theatre in October 1812, the Lyceum continued closed during the winter seasons, in consequence of the appointment of Mr. Arnold to the management of the new Theatre; but, on the death of Mr. Whitbread, Drury Lane falling under the direction of a different Committee, the proprietor lost no time in redeeming the pledge he is said to have given to the Lord Chamberlain, of erecting a handsome theatre for the furtherance of his plan, by pulling down the old house, and rebuilding, under a new lease for ninety-nine years, from the Marquess of Exeter, and on a much enlarged site, the present ENGLISH OPERA HOUSE; the ground rent of which is stated to be 800*l.* per annum, and the sum altogether expended upon the building, furnishing, and decorating, (exclusive of the original purchase money,) amounting to little less than 80,000*l.*

Mr. Arnold announced his intention of opening his new theatre on a considerably extended scale, and for a much longer season, his license from the Lord Chamberlain having no restriction as to duration of performance; but the patentees of Drury Lane and Covent Garden theatres, and the proprietors of the Haymarket theatre and Italian Opera, again taking alarm, such interest was made as succeeded in rendering Mr. Arnold's license harmless to the winter houses, by restricting his performances to four summer months in the year; in consequence of which, although the theatre has continued to open every summer since the year 1816, with considerable success, the proprietor has never been enabled, in so short a season, to realise the intention with which he embarked in so hazardous an undertaking.

The result of the foregoing circumstances has been, that the performances have been generally confined to light comic pieces, similar to the French *Vaudevilles*; and the opposition which Mr. Arnold is said to have uniformly experienced has induced him to abandon, in despair, the greater national object he had rationally contemplated.

It may not be amiss to add, that the winter and spring entertainments of Mr. Matthews, the Lent astronomical lectures of Mr. Bartley, and some other minor entertainments, have been carried on under a magistrate's license, and their success has enabled Mr. Arnold to overcome the difficulties with which his opponents are said to have obstructed him. During the last and present season (1823 and 24) the theatre has been perpetually crowded to overflow, by the attraction of two of those morally-equivocal productions of the German school, the one called "*Presumption*," and the other "*Der Freischütz*."

DESCRIPTION OF THE THEATRE.

The front of the Theatre is on a line with the houses on the north side of the Strand. It has a stone portico, supported by eight Ionic columns, between which are suspended large gas lanterns. The columns are connected by an inclosure of fancy iron-work, and support a stone balcony, with rounded balustrades; on the centre of which is a large square tablet, in which is engraven the word "LYCEUM." Above this are three tiers of windows (three in a tier) surmounted by a neat pediment; and the second and third tiers are divided by bands, on the upper of which appears "Theatre Royal," and on the lower "Lyceum Tavern." The lower part of the building, under the portico, contains two admission doors to the boxes and pit, and one window. The entrances to the two galleries, and another to the pit, are in a court communicating with the Strand and with Exeter Street; and in the latter street is the stage door. A long passage and a staircase lead to the boxes, whence there is an entrance to a long room, called "The Shrubbery," from a large quantity of green and flowering shrubs being placed in the centre and corners of the room, rising pyramidically to the ceiling. The walls are decorated with landscapes and figures, and there is at one extremity a commodious recess for the sale of refreshments. There is likewise a handsome oblong saloon, the walls of which are masked by plate glass, divided into irregular compartments by the intervention of branches of spreading trees, &c.

The Auditory forms a portion of an ellipsis, whose transverse diameter is 35 feet: the distance from the front boxes to the orchestra is only 30 feet. It contains two

circles or tiers of boxes, with two galleries, and slips on each side over the upper boxes; a range of private boxes behind the dress circle, and five on each side, above the level of the pit. The latter possesses a great advantage over those of the other theatres, (which is an important preventive against accidents on crowded nights,) in being raised, by a very unusual elevation, on an inclined plane, so that, from the front seat to the entrance door, where the money is taken, there is no step, either upwards or downwards. The auditory is richly decorated with composition ornaments and scrolls, in burnished and oiled gold. The prevailing colour is salmon, and the interior and backs of the boxes are lined with crimson moreen; the seats, cushions, &c. are dark green. The centre lustre contains forty gas burners; the glass chandeliers, which are elegant and twelve in number, are lighted by wax.

The Architect was Samuel Beazley, Esq. who has since erected the Dublin, Birmingham, and new Drury Lane Theatres. The Treasurer of this Theatre is R. B. Peake, Esq. who has written and produced here, and elsewhere, successfully, several very humorous farces.

END OF THE ACCOUNT OF THE ENGLISH OPERA HOUSE.

AN ACCOUNT
OF
THE ROYAL AMPHITHEATRE, WESTMINSTER BRIDGE.
BY C. DIBDIN.

THERE are in London eight public places of amusement called MINOR THEATRES, viz. the ROYAL AMPHITHEATRE, near Westminster Bridge; the SURREY THEATRE, or ROYAL CIRCUS, in St. George's Fields; the ROYAL COBOURG, Surrey side of Waterloo Bridge; SADLER'S WELLS, Islington; the EAST LONDON, or ROYALTY THEATRE, near Wellclose Square; the WEST LONDON THEATRE, in Tottenham Street; the ADELPHI THEATRE, in the Strand; and the OLYMPIC THEATRE, in Wych Street. The two latter are opened, under a license from the Lord Chamberlain, during the six winter months, and the six former under licenses granted by the magistrates of their respective counties, (according to an Act of the 25th Geo. II.) which are in force the year round; of which privilege some avail themselves. Easter Monday is the grand epoch when all are opened for the summer season, which terminates about October or November; but some of them re-open about Christmas, and continue their winter season till Passion-week. They all commence the entertainments at half-past six or seven o'clock in the evening, and conclude about eleven. The prices of admission are the same in all: boxes 4s., pit 2s., gallery 1s., except the Cobourg, which has an additional tier

of boxes at 3s.; and most of them take half-price. The Lord Chamberlain's license authorises entertainments more nearly approaching the regular drama than that given by the magistrates. The performances of all are, nevertheless, similar.

This Theatre was built by the late Philip Astley, Esq., an uneducated but enterprising man, with a strong mind and acute understanding, remarkable for eccentric habits, and peculiarity of manner, who built at different periods, at his own cost, and for his own purposes, nineteen theatres. As the history of the Amphitheatre is almost identified with that of his life, a short memoir of him will not be inapplicable; especially as it will exhibit an example of industry and perseverance profitable for imitation.

He was a man of strong muscular powers, above six feet in height, of an imposing appearance, but in the latter part of his life he grew extremely corpulent. His voice was perfectly stentorian. He was born at Newcastle-under-Line in 1742, and came to London with his father, who was a cabinet-maker, in 1753 or 4, and worked at his father's business till 1759, when he enlisted in the 15th, or Elliott's own light horse. By his scrupulous attention to discipline, and his undaunted bravery, he became a great favourite in the regiment, and was particularly noticed by General Elliott (afterwards Lord Heathfield). He served seven years during the German war, with high military reputation, and obtained the rank of serjeant-major; but on the return of the army from the Continent he solicited and obtained his discharge, with a most honourable certificate of service.* Having wit-

* He was always a remarkably expert horseman, and in consequence of the skill he acquired in the equestrian menage, was speedily made one of the rough riders, teacher and breaker to the regiment. His regiment,

nessed, while in the army, the performances of an itinerant equestrian named Johnson, he practised that species of riding during his service, and, when discharged, made it his profession. General Elliot gave him a charger, as a testimony of the high opinion he entertained of him; and with this horse and another which he purchased in Smithfield market he commenced his equestrian performances in an open field, near the Halfpenny Hatch, Lambeth, for the gratuitous, but trifling contributions of those who were attracted to the spot by his hand-bills. To defray the expense of his exhibitions, he worked at the cabinet business during the time unemployed in his new professional pursuits, and also broke in horses. In process of time he engaged part of a large timber-yard, (upon the site of which the present Amphitheatre stands,) inclosed it circularly with boarding, erected seats for an audience, with a pent-house roof, sufficient to protect

during the German war, being ordered for foreign service, while the cavalry horses were being landed at Hamburgh, from flat-bottomed boats, one of the animals from fright sprang into the sea, and Astley, who observed it, seeing that the tide was carrying it rapidly away, plunged in, and catching the bridle, swam back with the horse, and reached the shore with it in safety before the boat from which the horse had leaped. He was made serjeant, as a reward for this act of intrepidity. Again, at the disembarkation of the troops at the mouth of the Weser, he was the principal means of preserving several men and horses from imminent danger, from the accidental oversetting of a boat. At the battle of Emsdorff he took a royal standard of France, though his horse was shot under him; but being remounted, he brought off his prize, in despite of an escort of the enemy's infantry, at least ten in number, by whom he was wounded. At the battle of Friedburg, when in the advanced guard, which he had the honour of commanding, he personally assisted, under a very heavy fire, in bringing off the hereditary Prince of Brunswick, when his Highness was wounded within the enemy's lines. — These circumstances are extracted from the *certificate of service* given to him with his discharge.

teet them from the rain, while he performed in a rope ring, under no roof but the canopy of heaven. Here he performed during the mornings; in the evenings he exhibited a Learned Horse, *Ombres Chinoises*, sleight of hand, &c. &c., in a large room, No. 22, Piccadilly; and his profits, through rigid economy, eventually enabled him to lend his landlord, the timber merchant, 200*l.*, the whole of the yard, and the timber in it, being mortgaged to him as a security. The borrower left England upon receiving the money, and was never more heard of. Astley, in due course of time, becoming possessed of the property by legal investiture, sold the timber, and, with money thus raised, increased by 60*l.*, the produce of a large diamond ring which he found at the foot of Westminster Bridge, and which was never advertised by the loser, he erected (1780) a roofed building, with a commodious auditory, which he advertised to be opened as the *Amphitheatre Riding House*; that building he enlarged at different periods, as his profits enabled him, till he covered the whole extent of the ground in his possession. The prices of admission were, boxes 2*s.* 6*d.*, pit 1*s.*, gallery 6*d.* The performances were at night. Astley having been informed that the Royal Circus, which was then building, would be opened with musical pieces and dancing, as well as horsemanship, to keep pace with his new rival, he added a stage and scenery to his riding circle, and opened on the subsequent Easter Monday with similar entertainments; but not being licensed pursuant to the Act 25th Geo. II., he was imprisoned: he obtained, however, both his release and a license, through the late Lord Thurlow, to whose daughters he taught riding. He then enlarged his theatre, and called it the ROYAL GROVE, from the auditory being painted to resemble a grove; and, upon a future alteration of the edifice, he again changed the name to the AMPHITHEATRE OF ARTS: the admission prices

were now, for boxes 4s., pit 2s., and gallery 1s. That building, on the 16th August, 1794, was, during Astley's abode on the Continent, as a volunteer with the army,* burnt to the ground. Unappalled by the calamity, although his property was scarcely, if at all, insured, he obtained leave of absence, came over to England, rebuilt his Amphitheatre, and opened it on the succeeding Easter Monday, 1795, under the designation of the ROYAL AMPHITHEATRE; his present Majesty, then Prince of Wales, and the Duke of York, patronising it. On Sept. 2, 1803, this building (very little secured by insurance,) was also totally destroyed by fire, while Astley was in Paris.† With his accustomed fortitude, perseverance, and celerity, he erected a new Amphitheatre, time enough to open on Easter Monday, 1804. He had

* Astley always kept up his military character. During one hard winter he laid out a considerable sum of money in providing every soldier in his own troop, while upon continental service, one flannel jacket, with a *skilling* sewed in one of the pockets, needles, thread, worsted balls, bits of woollen cloth, and many other trifling articles essential to a common soldier, but not to be easily obtained on foreign service. At the siege of Valenciennes he took a piece of ordnance, drawn by four horses, with which the French, who had captured it, were bringing it away. The Duke of York, as a reward for his gallantry, gave him the horses, which he sold by auction on the field, and expended the produce in providing comforts for the soldiers of his favourite troop, and others.

† He had an Amphitheatre in Paris, another in Peter Street, Dublin, for which he had a patent from the Irish Parliament. Astley built nineteen theatres at different periods, the last of which was the Olympic Pavilion (now theatre) in Wych Street, in 1806, which he afterwards sold to R. W. Elliston, Esq., the present lessee of the Theatre Royal, Drury Lane. The patent of his Irish Theatre expired several years ago, and the property went from him. His Paris Theatre was, during the Revolution, seized and made barracks of, but the property was restored to him during the consulate of Buonaparte; and it is said that a rental was paid for all the time it had been kept from him.

previously leased the property to his son, the late Mr. John Astley, who in his youth was esteemed the first equestrian in Europe. He granted also a lease of the new Amphitheatre to his son, who continued lessee during the remainder of his father's life. Mr. A., senior, went to Paris to dispose of the Amphitheatre he had built there, and died Oct. 20, 1814, aged 72, and was buried in the cemetery called *Père la Chaise*.* On the 19th of Oct., 1821, his son, who went to Paris for his health, died in the same house, chamber, and bed, where his father breathed his last. After Mr. John Astley's death, Mr. William Davis,† who had long been joint lessee with him, conducted the concern, for himself, the widow of Mr. Astley, jun., and her late husband's creditors, till the end of the season in the present year 1824, when the lease expired, and the premises reverted to the persons to whom Mr. Astley, sen., bequeathed it. The ground lease will expire in thirteen years, and then it devolves to the ground landlord. The rental of the last lease was 1000*l.* per annum.

DESCRIPTION.—The front, which is plain and of brick, stands laterally with the houses in Bridge Road, Lambeth, a short distance from Westminster Bridge, the access to the back part of the premises being in Stangate Street. There is a plain wooden portico, the depth of which corresponds

* Astley for many years had been in the habit of retiring to bed before six o'clock and rising at five, in all seasons. He left a respectable, but encumbered fortune, devised by will among various branches of his family.

† This gentleman, who has by industry and economy realised a handsome competency, exclusively of establishing in the world a numerous, respectable, and amiable family, is allowed to be the most scientific master of the manege in the kingdom.

with the width of the pavement, and is lighted by large gas lanterns. This leads to the boxes and pit; the gallery entrance is lower down the street, and separated from the front by several houses.

The boxes are approached by a plain staircase, at the head of which is the lobby, which is 11 feet 9 inches in depth, and about 60 feet wide, with passages behind the side boxes, from which are staircases leading to the upper boxes: at the back of the lobby is a fruit room. There are long seats attached to the wall of the lobby, all round, and in the centre is a large and handsome patent stove. The backs of the boxes, from about 5 feet above the floor, are entirely open to the lobby, which is customary at most of the minor theatres. The form of the auditory is elliptical, and it is lit by a very large cut-glass lustre, and chandeliers with bell lamps: gas is the medium of illumination used all over the premises.

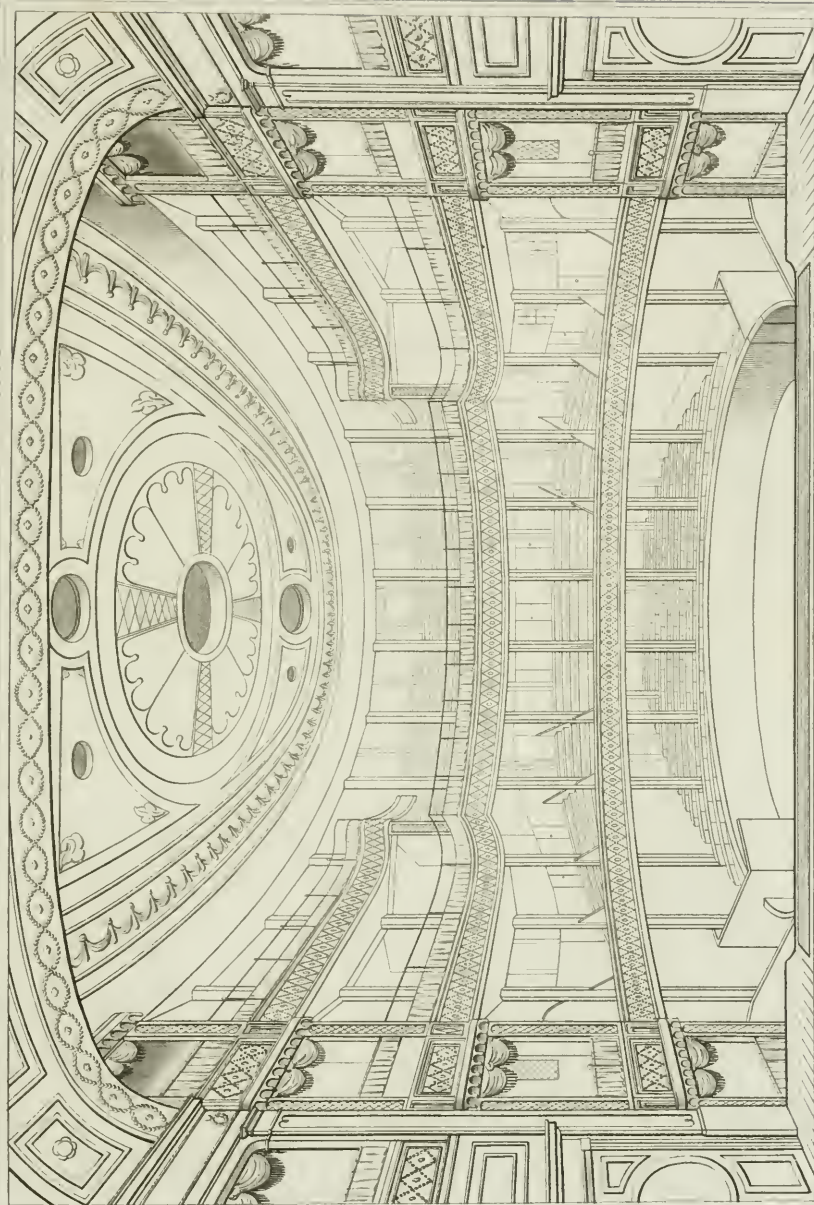
There is one continued row or tier of boxes round the Auditory, above the central part of which is the gallery, and there is a half tier of upper boxes on each side, with slips over them. There are three private boxes on each side adjoining the proscenium; one attached to each extremity of the gallery, and one at each end of the orchestra. The floor of the ride, within the auditory, is earth and saw-dust, where a ring or circle, 44 feet in diameter, is bounded by a boarded inclosure, about 4 feet in height; the curve of which, next the stage, forms the outline of the orchestra, and the remainder that of the pit, behind which is an extensive lobby and a bar for refreshments.

The Proscenium is large and moveable, for the convenience of widening and heightening the stage, which is, perhaps, the largest and most convenient in London, and is terminated by immense platforms or floors, rising above

each other, and extending the whole width of the stage. These are exceedingly massive and strong. The horsemen gallop and skirmish over them, and they will admit a carriage, equal in size and weight to a mail coach, to be driven across them. They are, notwithstanding, so constructed as to be placed, and removed, in a short space of time, by manual labour and mechanism. When exhibited they are masked with scenery, representing battlements, heights, bridges, mountains, &c. There are several very considerable inlets and outlets to and from the stage and the stables, which communicate with each other.

The Stables, which range over a very extensive space of ground on one side of the stage, to the right from the auditory, are very capacious; and when they are wholly occupied by the numbers of beautiful horses attached to the establishment, constitute a most gratifying exhibition. The horses are kept in the highest order, and attended by several experienced grooms.

END OF THE ACCOUNT OF THE ROYAL AMPHITHEATRE.



H. A. 1841 del.

K. Poffen.

THEATRE ROYAL, DRURY LANE. — VIEW OF THE INTERIOR.

Printed by T. Agnew & Sons, 10, Abchurch Lane, London, E.C.

First published Dec. 1. 1841 by J. Taylor, High Holborn.

AN ACCOUNT
OF THE
ROYAL EXCHANGE.

By E. W. BRAYLEY, F.A.S.

THE ROYAL EXCHANGE, situated on the northern side of Cornhill, is the general resort of the merchants of this city, and the accustomed place for the transaction and arrangement of commercial business with foreign traders.

Prior to the foundation of this edifice, the merchants met together in the open air, in Lombard Street, where they long continued to be exposed to numerous inconveniences, as well from the inclemencies of the weather as from other circumstances. Various schemes were occasionally suggested to remedy these evils, but the earliest serious attempt to remove them was made by Sir Richard Gresham, (father of Sir Thomas,) ‘ the King’s Merchant,’ in 1531, in which year he was sheriff of London: his endeavours, however, were not successful; although he interested the King, Henry the Eighth, sufficiently to induce him, three years afterwards, to send letters to the city, directing the building of a burse at Leadenhall. In the reign of Queen Elizabeth, Sir Thomas Gresham, who very laudably persevered in his father’s designs, proposed to the Corporation, anno 1564, ‘ That, if the City would give him a piece of ground in a commodious spot, he would erect an Exchange at his own expense, with large and covered walks, wherein the merchants and traders might daily assemble, and transact

business at all seasons, without interruption from the weather, or impediments of any kind.' This offer was accepted, and in 1566 various buildings were purchased in Cornhill, at the expense of the City, and the ground being levelled and prepared, Sir Thomas laid the foundation of the new Burse on the 7th of June in that year: the superstructure was carried on with such rapidity that the whole building was covered in with slate before the termination of 1567. On the 23d of January, 1570-71, Queen Elizabeth, after dining with many of her nobility at Sir Thomas Gresham's house, which occupied the site of the present Excise Office, between Broad Street and Bishopsgate Street, visited the Burse, "and after that shee had viewed every part thereof above the ground, especially the Pawne, which was richlie furnished with all sortes of the finest wares in the City, -she caused the same to be proclaimed the *Royall Exchange*, and so to be called from thenceforth and not otherwise." Among the tenants of the shops, as enumerated by Howe, in his continuation of Stow's "Annals," were Haberdashers, Armourers, Apothecaries, Booksellers, Goldsmiths, and Glass-sellers.

Sir Thomas Gresham died on the 21st of November, 1579: by his last will, bearing date the 20th of May, 1574, he bequeathed the whole of this edifice, and its various appurtenances, aftrer the decease of his wife, "jointly for ever to the Corporation of London and the Company of Mercers," upon trust, that the former, out of their moiety, should pay salaries of 50*l.* per annum each to four Professors, who should read public lectures, gratuitously, on Divinity, Astronomy, Geometry, and Music,* at his mansion-

* The Gresham Lectures were probably the first of a scientific nature ever gratuitously submitted to the public; and we know of no others of the

house, (which was afterwards called Gresham College,) and 10*l.* annually to each of the following prisons, viz. Newgate, Ludgate, Wood-Street-Compter, the Marshalsea, and the King's-Bench; and that the Mercers' Company, out of their moiety, should grant annual salaries of 50*l.* each to three persons, who should deliver lectures, as above, on Civil Law, Physic, and Rhetoric; pay 100*l.* per annum for four quarterly dinners, at their own Hall, for the entertainment of their whole Company, and allow 10*l.* yearly to each of the Hospitals of Christ, St. Bartholomew, St. Thomas, and Bethlehem, the Spital, and the Poultry-Compter. Lady Gresham continued to enjoy the emoluments arising from the Royal Exchange, in rents, fines, &c., till her decease, in the year 1596, when they amounted to 751*l.* 5*s.* per annum. The present annual rental is at least 3000*l.*

The fabric erected by Gresham was almost entirely destroyed by the tremendous conflagration of London in September 1666. On the 2d of November following, as appears from the books of the Mercers' Company, "Mr. Hook, Mr. Mills, and Mr. Jerman, the City Surveyors, were requested to prepare an estimate for rebuilding the Royal Exchange." In February 1666-7, the joint Committee of the Corporation and Mercers' Company ordered the ground to be cleared, and agreed to petition the King for an order

like description. It is therefore much to be regretted that they are not rendered more effective and useful. Seven lecturers are now paid one hundred pounds a year each, to deliver courses of lectures on as many branches of polite literature and science, but from some neglect, or undefined cause, they fail in the original intention of being publicly beneficial and publicly interesting. The annual salaries to the Professors are 100*l.* each; *i. e.* 50*l.* as originally devised, and 50*l.* instead of household accommodation, as first provided in the College.

to obtain Portland stone. On the 25th of April, "the Committee being aware of the great burthen of business lying upon Mr. Mills for the City at that time, and considering that Mr. *Edward Jerman* was the most able known artist (besides him) that this City then had, *unanimously*" made choice of Mr. Jerman "to assist the Committee in the agreeing for, ordering, and directing of that work." On the 3d of May, that "artist" having applied for instructions, the Committee "agreed that the new Exchange should be built upon the old foundations," and that "the pillars, arches, and roof, should be left for him to model, '*according to the rules of art,*' for the best advantage of the whole structure."

When the plans and elevations of the building were prepared, the Lord Mayor, and a deputation from the Committee, attended by Mr. Jerman, laid them before the King, Charles II., about the 21st of September, and at the same time requested his permission to extend the south-west angle of the Exchange into the street. The designs were approved by his Majesty, and the permission granted; in consequence of which the building was immediately proceeded with, and, on the 23d of October, the King laid the base of the column on the west side of the north entrance; after which he was plentifully regaled, under a temporary shed, "with a chine of beef, fowls, hams, dried tongues, anchovies, caviare, and wines." On the 31st of the same month, the first stone of the eastern column was laid by the Duke of York, afterwards James the Second.

From the above particulars it appears certain that the architect of this building was Edward Jerman, and it is the more necessary to advert to that circumstance, because the design has frequently, but erroneously, been attributed to Sir Christopher Wren. The fact will become more evident by the

following extract from evidence detailed in the Journals of the House of Commons:—

“ December 9th, 1667. The Committee considered the *draft* made by Mr. Jerman for *rebuilding the Exchange*, and resolved, ‘ That *porticos* should be built on the north and south sides, according as his Majesty desires, and as are *described in the aforesaid draft*; and that houses should be built on the heads of the said porticos, and shops underneath;’ and that the Committee might not be obstructed in their progress by the owners and tenants of contiguous grounds, three persons of each party in the trust were appointed, attended by Jerman, to apply to the King for a prohibition of any buildings on them.” On the 21st of the same month his Majesty, in consequence of this application, intimated to the Committee, that if any person presumed to build near the Exchange before an Act of Parliament could be obtained, he would interpose the authority of his Privy Council.

During the period occupied by the rebuilding of this edifice the merchants had held their meetings at Gresham College; but the works being sufficiently advanced, the new Exchange was publicly opened on the 28th of September, 1669; the expense of its construction having amounted to 58,962*l.*, which was defrayed in equal moieties by the City and the Mercers’ Company.* Since that period the fabric

* This Company, to discharge its moiety of the expense, was obliged, from time to time, to borrow money at exorbitant interest; insomuch that, in the year 1682, they had issued bonds on account of the trust of Sir Thomas Gresham, to the amount of 45,795*l.* From a statement rendered to the Court of Chancery, in 1729, in consequence of one of the lecturers having filed a bill against the trust, it appeared that there was due to the Mercers’ Company, through the aforesaid expense and other payments, the sum of

has several times undergone considerable repairs, and particularly about the year 1767, when the sum of 10,000*l.* was granted by Parliament towards the expense: almost the whole of the western side was rebuilt at that period, under the superintendence of Mr. Robinson, the City Surveyor.

Very extensive reparations and improvements have been made in this fabric since the year 1820, (and others are now in progress,) from the designs and under the direction of George Smith, Esq., Architect to the Mercers' Company. These consist of raising a new stone tower on the south side, in the place of a more lofty one of timber; chipping, scraping, and repairing the entire surface of the building; constructing three new stone staircases of large dimensions; repairing and restoring the sculptured figures and scroll-work, and, in short, renovating the whole edifice. The staircases alone will cost about 6,000*l.*, and the aggregate expenses are estimated at about 33,000*l.*

The surface of this building is of stone, with a rusticated basement. During the late alterations the various shops in Cornhill have been fronted in an uniform manner, and many other useful as well as ornamental improvements have been made. It is intended, also, to remove the small newspaper offices and medicine shop, which now stand near the principal entrance from Cornhill.

The ground plan is nearly a regular quadrangle, including a spacious open court, and having a projecting piazza, or arcade, externally, on the north and south sides. The principal front is towards the south, in Cornhill, but the narrowness of the street, which is here still more con-

100,659*l.* 18*s.* 1*d.*; and in the year 1745, when a continuation of the account was produced before the House of Commons, the principal and interest then due amounted to 141,885*l.* 7*s.* 1*d.*

tracted by the carrying out of the piers quite to the carriage-way, precludes it from being fully and advantageously seen. This front is 210 feet in extent. Its central part consists of a portico, with retiring wings: the former is composed of a lofty arch-way, opening from the middle intercolumniation of four Corinthian three-quarter columns, and with them supporting an entablature of the same order; over the centre of which are the royal arms and supporters of George the Fourth, and on each side a balustrade, &c. surmounted by statues, emblematical of the four quarters of the globe. Within the lateral intercolumniations, over the lesser entrances to the arcade, are two niches, containing the statues of the Kings *Charles the First* and *Second*, in Roman habits, by Bushnell.

The Tower, which rises from the centre of the portico, consists of three stories. In front of the lower story, which is of the Doric order, and of a square form, is a niche, containing a statue of Sir Thomas Gresham; and over the cornice, facing each of the cardinal points, is a bust of Queen Elizabeth: at the angles are colossal griffins, bearing shields of the City arms. Within the second story, which is divided into an octagon by trusses, &c. is an excellent clock with four dials; there are also four wind-dials. The upper story (which contains the bell) is surrounded by a circular peristyle, or colonnade, of eight Corinthian columns, crowned by an entablature and a dome: the latter is surmounted by a lofty vane, of gilt brass, shaped like a Grasshopper, the crest of the Gresham family. The façade walls, which project laterally from the basement of the tower, are sculptured with two alto-relievos, in panels, one representing Queen Elizabeth, with attendant figures, and heralds, proclaiming the original building; and the other Britannia, seated amidst the emblems of Commerce, accompanied by

the Polite Arts, Science, Manufactures, and Agriculture. The height from the basement line to the top of the dome is 128 feet 6 inches.

Within the quadrangle is a spacious area, measuring 144 feet by 117 feet, surrounded by a broad Piazza, which, as well as the area itself, is, for the general accommodation, arranged into several distinct parts, called *Walks*, where foreign and domestic merchants, and other persons engaged in mercantile pursuits, daily meet to transact business. This crowded assembly of merchants from all quarters of the globe, forms an interesting as well as an instructive scene. The area is paved with real *Turkey* stones, of a small size, the gift, as tradition reports, of a merchant who traded to that country. In the centre, on a circular pedestal, about eight feet high, surrounded with an iron railing, is a statue of *Charles the Second*, in a Roman habit, by Spiller. A raised seat, on a step, is continued round the inner part of the piazza, except where interrupted by the entrances. Over the piazza is a flattish groined roof, which interiorly springs from a series of antæ, or pilasters, with intervening corbels, masked by animals' heads, blank shields, and other ornaments. In the central part of each division of the groining is a large ornamented shield, displaying either the City arms, the arms of the Mercers' Company, viz. a Maiden's Head, crowned, with dishevelled hair, or those of Gresham, namely, a chevron, ermine, between three mullets.

On the centre of each cross rib, also, in alternate succession, is a Maiden's Head, a Grasshopper, and a Dragon. Between the pilasters are twenty-eight niches, only two of which are occupied by statues, viz. that towards the north-west, in which is *Sir Thomas Gresham*, by Caius Gabriel Cibber, and that towards the south-west, in which is *Sir John Barnard*, whose figure was placed here whilst he was yet living, at

the expense of his fellow-citizens, “ in testimony of his merit as a merchant, a magistrate, and a faithful representative of the City in Parliament.” On the area side, the piazza is supported by a series of round arches, rising from columns of the Doric order, and surmounted by a corresponding entablature: in the spandrels are tablets, &c., surrounded by festoons, scrolls, and other ornaments.* The key-stones of the arcade are sculptured, alternately, with the Maiden’s Head, Grasshopper, and Dragon; but those of the great entrances have the Lion and the Greyhound.

The inner face of the superstructure, which consists of two stories, has an imposing aspect; but the decorations are too numerous: the whole is surmounted by a balustrade. Between the piers of the upper entablature, within square attic borderings, are twenty-five large niches, containing figures of twenty-one of our sovereigns, (four being vacant,) viz. on the south side, *Edward I. Edward III. Henry V. and Henry VI.*; on the west, *Edward IV. Edward V. Henry VII. and Henry VIII.*; on the north, *Edward VI. Queen Mary, Queen Elizabeth, James I. Charles I. Charles II. and James II.*; on the east, are *William and Mary*; within a conjoined or double niche, *George I. George II. and George III.* Several of the above sovereigns are represented in armour, and others in Roman habits; the Queens are chiefly in the dresses of the times. Many of these statues were formerly gilt; but the whole are now of a plain stone colour.

* A considerable revenue was formerly derived from fees paid for the exhibition of placards, and advertisements of various kinds, affixed to the wainscot, walls, and columns, around the Piazza. Among the present improvements it is intended to exclude impudent, indecent, and scandalous notices of quack medicines, and quackery of other kinds; and to arrange and display such advertisements as are admitted, with some regard to order and symmetry, in frames.

Walpole says that the major part was sculptured by Caius Gabriel Cibber : those of George the First and Second were executed by Rysbrach, and that of his late Majesty by Wilson. In different parts of the roof are four lofty weather-cocks, which communicate with wind-dials in the interior.

Under the projection of the north and south fronts, on the right of the entrances, are spacious flights of steps, leading to the galleries, which form a regular communication through the upper stories, and connect with the various offices and apartments into which they are divided. There is likewise a third staircase on the west side, where there is an entrance passage from Castle Alley : opposite to this, on the east side, is a similar entrance from Sweeting's Alley. Originally the above offices were opened as shops of different descriptions, but they are now occupied by the Royal-Exchange Assurance Offices, the Lord Mayor's Court Office, Lloyd's Subscription Coffee-House and Committee Rooms, the Merchants' Seamen's Office, the Gresham Lecture Rooms, &c. and divers Counting-houses for merchants and underwriters. The shops which surround the exterior are chiefly occupied by lottery-office keepers, book and print-sellers, stationers, musical and mathematical instrument-makers, watch and clock-makers, notaries, and stock brokers. The shops connected with this fabric, at the beginning of the last century, amounted to nearly 200. Beneath the edifice are capacious vaults, which are let on lease.

Great praise is due both to the City and to the Mercers' Company for the liberal manner in which they have executed the trusts reposed in them in respect to this edifice ; and particularly with regard to the rebuilding after the Great Fire, and to the extensive reparations which are now in progress. It should be mentioned, also, that the members of the Corporation, at the very outset of the business in Queen



50

125

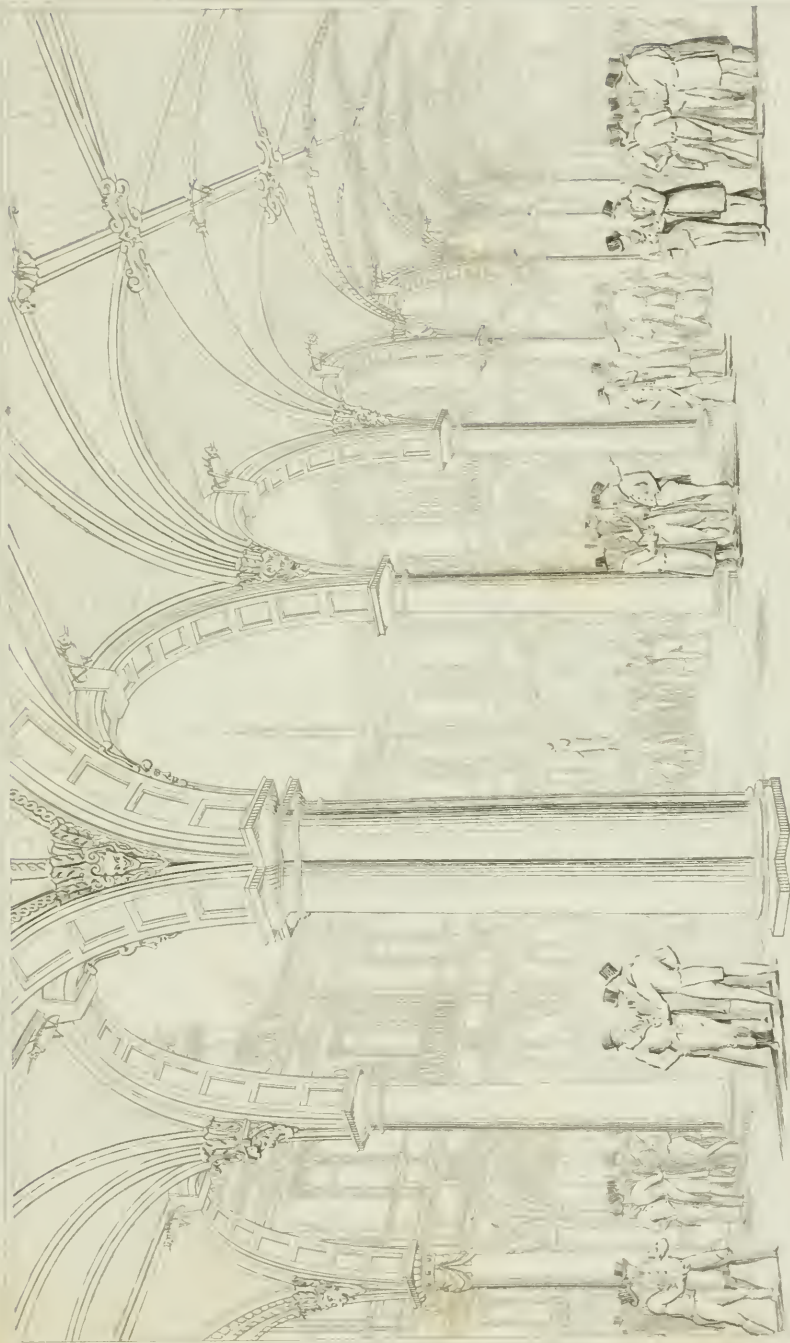
36

5 11

Edw. J. Ryan Arch 167 alt. by G Smith, Arch 1821

NEDDIE VAN KESSEL WITH

Journal of Management Inquiry 18(3) 291-307



J. B. Green, F. Arundale del.

ROYAL EXCHANGE
INTERIOR — LOOKING S.W.

T. Keurman fr.

Elizabeth's time, were at the expense of 4,000*l.* for the purchase of about eighty houses, &c., on the site of which the Exchange stands, before Sir Thomas Gresham had been at the least charge; and are therefore fully entitled to share with that public-spirited gentleman in all the honours of this foundation.

The Gresham Lectures, as already stated, were originally delivered at Sir Thomas's house in Old Broad Street, but after that fabric was sold to the Commissioners of Excise, under an Act of Parliament passed in 1768, an apartment in the Royal Exchange was appropriated for the same purpose. Another important deviation was likewise made by the above act, viz. by allowing the Gresham Lecturers to hold their respective situations even in the *marriage* state, which was not permitted under the original injunctions of the founder's Will. Let us hope that this example may furnish a precedent for emancipating the Fellows of Colleges from their irrational celibacy under similar rules. It is full time that every *unmanly* and *monkish* restraint on the natural passions of the human race should be abrogated; and particularly so when the restrictions, as in the instances alluded to, are fraught with consequences inimical to every virtue, and destructive of all social happiness.

END OF THE ACCOUNT OF THE ROYAL EXCHANGE.

AN ACCOUNT
OF
BETHLEHEM HOSPITAL.

By E. W. BRAYLEY, F.A.S.

BETHLEHEM, or BETHLEM HOSPITAL, as it is commonly denominated, derived its origin from a religious community, instituted and settled on the west side of Bishopsgate Street, near the spot now called *Old Bethlem*, by Simon Fitz-Mary, Sheriff of London, in the years 1246 and 47. He founded it, says Stow, "to have beene a Priorie of Canons, with brethren and sisters; and King Edward the Third granted a protection for the brethren *Militia beatæ Mariæ de Bethelem*, within the City of London, in the 14th yeare of his reigne. It was an Hospital for *distracted people*. The Maior and Communalty purchased the patronage thereof, with all the lands and tenements thereunto belonging, in the yeere 1546, from Henry the Eighth. In this place people that be distraight in their wits, are (by the suite of their friends) received and kept as afore, but not without charge to their bringers in."* At the time of the Dissolution this Hospital was valued at 504*l.* 12*s.* 11*d.*; and after it was granted to the City, it appears to have been opened for the more general reception of lunatics than previously, and in Edward the Sixth's reign several protections were issued, by the King in Council, to different Proctors of the Hospital,

* "Survey of London," p. 318, edit. 1618.

permitting them to solicit alms for the maintenance of the patients during one year.

From the number of persons wanting relief, the old building became inadequate for their reception, and a new edifice was commenced in Moor-Fields, immediately without the City wall, on a plot of ground allotted for the purpose by the Corporation. That Hospital was completed, principally, by voluntary contributions, at an expense of 17,000*l.*, in the years 1675 and 76 : it consisted of a projecting centre of brick, with stone wings ornamented by Corinthian pilasters ;* and in front was a large gateway of piers and iron gates, on the former of which were placed the celebrated figures of Raving and Melancholy Madness, which Pope so greatly contributed to render popular by styling them, in his *Dunciad*, Cibber's "brazen brainless brothers;" they having been sculptured by Caius Gabriel Cibber, the father of the dramatist. To that building, in 1733, two wings were added, by subscription, for incurables ; but these, being of the Tuscan order, bore no congruity to the former work. The entire range occupied an extent of 540 feet in length by nearly 40 feet in breadth.

The increased value of the ground in the neighbourhood of Moorfields and Finsbury, in consequence of the erection of many respectable buildings there, and the daily decaying state of the Hospital just described, occasioned a plan to

* A report has been long current that the design of the above edifice was copied from the *Château de Thuilleries*, at Paris, and that Louis XIV. felt so indignant at this appropriation of the model of his palace to a lunatic asylum, that he ordered a plan of St. James's Palace to be taken, says Pennant, for "offices of the vilest nature." It seems, however, that this story has but little foundation, for no further similarity was apparent between Silvester's views of the Thuilleries and the late Bethlehem Hospital than what would arise from a style of building common to both countries.

be suggested for removing this Establishment to some other situation, in the early part of the present century. In furtherance of which design the Governors of Bethlehem and Bridewell Hospitals, (both those foundations having been directed by the same body ever since the reign of Edward the Sixth,*) obtained from the City, in 1810, under the authority of an Act of Parliament of the preceding Sessions, nearly twelve acres of ground in St. George's Fields, in exchange for the site of the old Hospital, and for the purpose of building a new edifice, wherein the unhappy subjects of mental derangement might not only be accommodated in a better manner, but also possess the additional requisites of air and exercise. The ground thus obtained had been previously occupied by the school for the Indigent Blind, and before that by a most dissolute house of entertainment, called, from its sign, the *Dog and Duck*.

The present edifice was commenced in 1812, from the designs and under the direction of James Lewis, Architect. The foundation stone was laid on the 20th of April in that year, and the building was completed in 1815, at an expense of about 100,000*l.*, of which 72,819*l.* 1*s.* 6*d.* was granted by Parliament, at different times, and 10,229*l.* subscribed by public bodies and private individuals.†

* Bethlehem Hospital was united to Bridewell by the charter of Edward the Sixth; and this union was recognised by the Legislature in 1782, when the style of this hospital was settled thus: — “The Mayor, Commonalty, and Citizens of London, as Masters, Guardians, and Governors of the House and Hospital called Bethlehem,” &c. Its management is under the direction of a Committee of forty-two Governors.

† Among the items in the latter sum was 3000*l.* given by the Corporation of London, 500*l.* by the Bank of England, and 210*l.* by each of the following companies, viz. the East-India Company, the Trinity-House Corporation, and the Companies of Mercers, Grocers, Drapers, Fishmongers, and Gold-

This is a very extensive range of building, on a plan of perfect symmetry, and possessing, from its elevation and extent, an appearance approaching to the magnificent, although with the exception of the portico, designed in a plain and simple style of architecture. It fronts the north, and is constructed principally with brick ; its length is 569 feet, and its altitude (which is disposed into four stories) to the parapet is 60 feet ; the depth of each wing is 45 feet.

Both the centre and the wings project considerably from the main line of the building, and the former is surmounted by an attic and dome, covered with copper. In front is a lofty portico, of the Grecian Ionic order, built of stone, and consisting of six columns, supporting an entablature and pediment, in the tympanum of which are the royal arms and supporters of the united kingdom of Great Britain and Ireland. Though possessing great claims to architectural respectability, this portico is deprived of its due portion of effect from the smallness of the entablature ; and, generally speaking, there is a want of sufficient breadth and projection in the cornices and ornamental parts of the fabric, as though the artist had been restricted in his work from a scantiness of materials. Behind the wings, and corresponding with them in style and character, are detached buildings, for the safe confinement of criminal lunatics ; and there are likewise lateral projections from the central division of the main building into the airing grounds. The statues, by Cibber, which are mentioned above, are placed in the hall : they were repaired by Mr. Bacon, 1820. Virtue has preserved an anecdote that one of them was copied from Oliver Cromwell's gigantic Porter, who became insane.

smiths : the Salters' and Vintners' Companies, 'gave each 105*l.* ; and the Apothecaries' 100*l.* The remainder was subscribed by benevolent persons, chiefly in sums of 105*l.* 100*l.* and 50*l.* each.

In the architectural design and arrangement of the interior of this edifice, great judgment has been exercised ; and the separation of the sexes, and several grades into which it has been deemed expedient to classify its unfortunate inmates, is well provided for. It is divided, longitudinally, into four galleries, or floors, corresponding with the entire length of the different stories ; and containing sufficient accommodations for one hundred and eighty-four patients : in the detached wings, for criminal lunatics, there are also four galleries, with chambers for fifty-six patients. In the central part of the hospital are the hall and apartments for the resident officers, together with the physician's parlour, the apothecaries' shop, store-rooms, &c. The basement gallery, called No. 1, is appropriated for all dangerous, uncleanly, and noisy patients, who are not allowed sheets, but sleep on straw : to this division there are two keepers ; the other galleries have only one each. The ground story, No. 2, receives the patients on their admission, and both this gallery and No. 3 are appropriated for the curables. In the upper gallery, No. 4, the incurables are lodged ; and persons of that description only are admitted there. Within each wing is a large dining or day-room, a warm bath, heated by steam, a side-room for confining refractory patients, a washing place, and other conveniences.

The basement gallery is paved with stone, and its ceiling, or roof, is arched with brick-work : the upper galleries are floored with wood, and the ceilings are of plate iron. Those of the criminal wing are floored and ceiled in the same manner ; and, as an additional precaution, they are divided by iron partitions. Considerable attention has been paid to the due ventilation of this edifice : but the flues for that purpose are, perhaps, not so numerous as might be wished. In cold weather, the galleries are warmed by Howdon's patent air stoves, one in each wing, on each floor ; but as the heat

diminishes considerably in the upper gallery, there are additional fires in the dining and keeper's rooms of that story. Strong iron guards are fixed round the stoves and fire-places, and the fire-irons are chained to prevent mischief.*

In the rear of the building, bounded by an outer wall and the wings at the sides, there are extensive *airing grounds*,

* During the winter months, lamps are hung in each gallery, from dark until bed-time, which is at eight o'clock, the year round. In summer, the patients rise at six o'clock every morning, and breakfast at eight; in winter, at seven, and breakfast at half-past eight: they dine at one, and sup at six. Each patient has a separate room: the bedsteads are of iron, with a sacking bottom; a flock mattress, a pillow, three blankets, a pair of sheets (which are regularly changed every fortnight), and a rug, are allowed for each. The patients' linen is entirely changed weekly; and washed in a very convenient laundry, having a large drying yard in front, and an excellent stove-room for the same use in wet weather.

The general breakfast for the patients is gruel mixed with milk, and two ounces of bread; but those who cannot relish that food are permitted to take tea with the keepers, at a small weekly charge. The dinner is varied daily throughout the week: meat, either corned beef, veal, or boiled or roast mutton, with seven ounces of bread, and vegetables in season, being allowed on Sundays, Tuesdays, and Thursdays; pudding, broth, pease-soup, rice-milk, bread and butter, &c. are allowed on other days. The supper is seven ounces of bread and two of butter. Good table beer is allowed, without restriction as to quantity. Sick and weakly patients have a different diet suited to their respective afflictions.

According to the rules of this Institution, no person whatever, except governors, or those in company with a governor, is permitted to view the Hospital and patients; but either the President or the Treasurer may issue written orders for the admission of any peer or member of parliament, at convenient hours. The keepers and servants are forbidden to receive any fee or gratuity whatever, on pain of dismission. Patients, when sufficiently convalescent, are permitted to see a friend or two, on Mondays, during the hours from ten till twelve; the males in the servants' hall, and the females in an apartment adjoining to the Committee-room.

locally called green-yards. The middle space, which is separated from the males' and criminal side by a high wall, surmounted by *chevaux-de-frise*, is disposed into a large garden for the use of the officers of the establishment, and for the exercise of convalescent patients. In front of the entrance court are handsome iron gates and railing: the panelling of the former are partly occupied by a sort of Catherine-wheel device.

The income by which this munificent foundation is principally supported, arises from estates in London, Lincolnshire, Kent, Hertfordshire, &c. from property in various funds, and from voluntary contributions: a donation of 50*l.* gives the privilege of being a governor. The aggregate amount of the respective branches of receipt, including for both curables and incurables, is about 18,000*l.*, annually.

This establishment is intended for the reception of all indigent lunatics, under certain restrictions in regard to idiocy, bodily disease, lameness, fits, palsy, &c., but pregnant females are not admitted. At the time of admission, the sum of two pounds must be paid with each patient, but if a parish pauper, four pounds are required; and the security of two housekeepers in a bond of 100*l.* must be given, that the lunatic shall be taken away whenever the Committee think proper: all clothing supplied by the steward must likewise be paid for. With these exceptions, and some others in regard to incurables, all patients are maintained free of expense till cured, or for an entire twelvemonth, should recovery not take place before; but according to the regulations, no person, not considered incurable, is suffered to remain after that period. The whole expense of the criminal wing is defrayed by Government. In the accompanying Print of the elevation and ground floor, the necessary explanations are given.

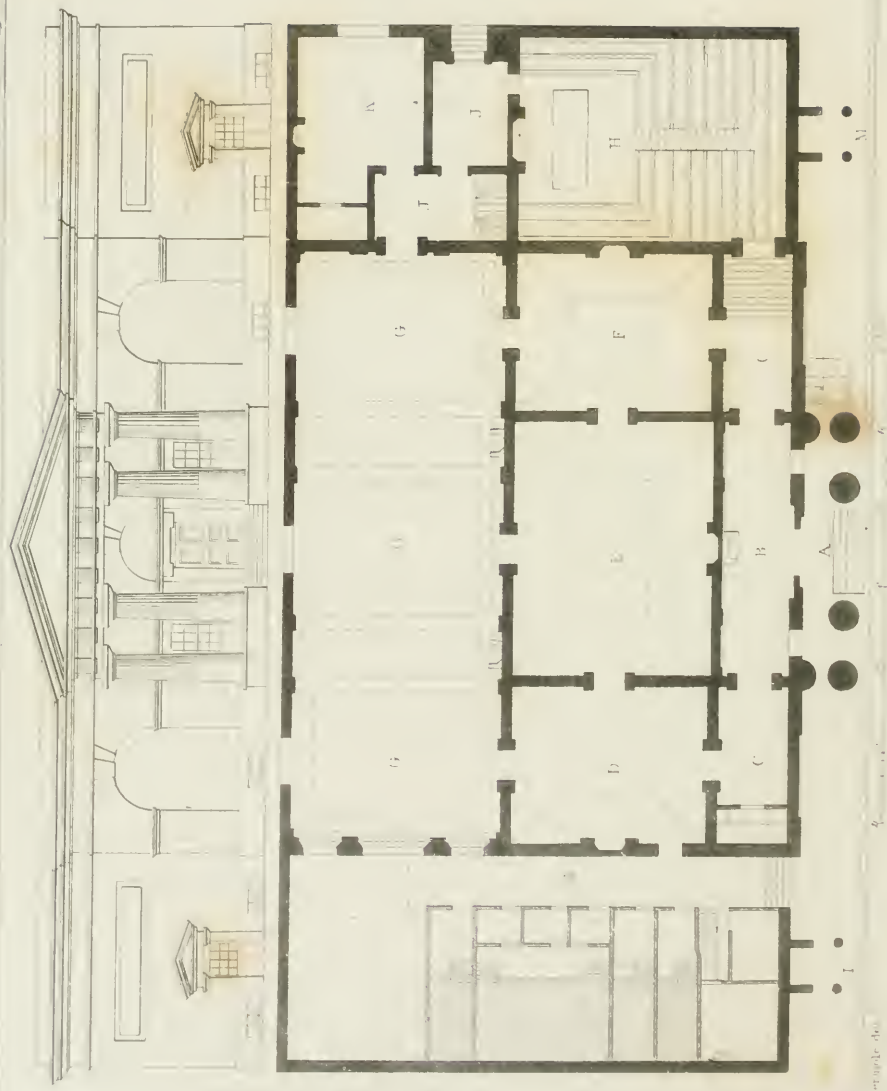


Fig. 1. General view of the building.

AN ACCOUNT
OF THE
RUSSELL INSTITUTION, GREAT CORAM STREET.

By JOHN BRITTON, F. S. A. &c.

ADAPTATION of style, forms, and proportions, to the specific purpose for which a building is appropriated, ought to be the first consideration of the architect when designing a public edifice. The second is to apportion and set out the plans to the greatest advantage, whereby all the requisite accommodations may be successfully provided for. Analogous decoration and embellishment next demand his care, and this branch of the art will require the exertion of his utmost taste. This high attribute of talent marks the real from the presuming artist; distinguishes the man of genius, and cultivated intellect, from the mere practical mechanic and arrogant pretender. The union of science and taste in an architect, constitutes the true basis of his art, and exalts his own character to the most eminent rank in society. Clever designers and constructors of buildings may be found in great numbers among the overstocked profession; but an architect entitled to rank with a Palladio, a Michael Angelo, a Wren, a Jones, and a Vanbrugh, is not of every day occurrence, nor composed of common-place materials. He administers at once to the wants and pleasures of mankind; makes every design full of picturesque qualities, and, at the same time that he is preparing a wreath of glory for himself, confers corresponding honours on his country and his profession.

The elevation of the building delineated in the annexed

print, is partly in imitation of a classical model, and considered by the majority to be elegant and proper. But if the preceding observations be sound, and founded on the basis of good sense, which is the parent of true taste, we shall find more to condemn than applaud in the adaptation of the Grecian Doric, with its ponderous members, to the purposes of an assembly-room. We can, however, easily account for the present building, without impeaching the taste of its architect. A large increase of new houses, erected to the north of Bloomsbury Square, had been rapidly occupied by respectable and wealthy inhabitants, and it was thought that a subscription assembly-house would at once be a desirable place of local amusement, and a profitable speculation to the builder. A spacious edifice was accordingly designed, with suitable and commodious interior arrangements, and with an architectural facade, well calculated to attract the attention of the passing stranger. It was large, massy, and had a novel aspect; but the unprejudiced critic looked in vain for any thing analogous to Terpsichore, tripping on the "light fantastic toe," or other goddess of sport, or any gay and joyous pastime. The architect will argue that either the Corinthian or the Composite order, with its proper dressings, would have involved expenses beyond the anticipated remuneration, and that he adopted this elevation as best calculated to produce a striking effect at the least expense; on this ground, therefore, we must admit that his judgment was discreetly exercised.

The entire building is of brick, but this front is cased with stucco. Its roof was mostly covered with pantiles, and the whole building was originally executed with the cheapest materials. Immediately after its completion, it was accidentally burnt; but it was soon rebuilt, nearly as it now appears. For one or two seasons the great room was occu-

pied for concerts and dancing, and some of the smaller apartments for billiards, cards, &c. Fortunately, the northern extremity of London was either too cold or too prudent, to encourage such *irrational* “*amusements* ;” and the premises remained for some time unoccupied. Taking a hint from the Royal and London Institutions, which were then popular, the proprietors thought it expedient to offer their building for a similar establishment. A meeting of the neighbouring inhabitants was therefore summoned, in 1808, to raise 12,500 guineas by 500 shares at 25 guineas each, to purchase the premises, provide books, furniture, &c. The plan was approved, and in June 1808 the Institution was regularly organised. The cost of the premises was 5000 guineas; exclusive of a suite of baths on the west side, (attached to and forming part of the edifice,) which, with the advanced ground rent of 90*l.* per annum, was afterwards purchased for 2,700*l.*, raised by the sale of 200 additional shares. The whole is now held of the Duke of Bedford, under the original lease, for 99 years, at an annual ground rent of 10*l.* About four years after this purchase, it was found necessary to make a new roof to the greater portion of the building, and to repair and adorn many other parts; the expenses of which amounted to nearly 2,500*l.* In 1824 an additional sum of 150*l.* was expended in new slating and repairing the roof of the large library room, and in other works. When the Institution was formed, a Committee, consisting of one chairman, seven managers, and sixteen other proprietors, was elected from the subscribers, and under its government the whole economy of the society has been regulated. The managers are elected for five years: four of the Committee secede from office every year, and the same number of proprietors are elected to succeed.

Of the sum originally subscribed, 4,500 guineas were appropriated to fit up the rooms and provide a stock of books; and from that time to the present, an annual sum of from 250 to 300 pounds has been expended for books; magazines, newspapers, and other periodicals. Besides the original proprietors at 25 guineas each, it was provided that annual subscribers of three guineas each should be admitted to the library and news-room. A lecture-room has also been provided, as shewn in the annexed plan; and for some years past, two and occasionally three courses of lectures have been delivered by different scientific gentlemen.

The Committee in the first year finding that neither the dividends arising from the funded property, nor the annual subscriptions from strangers, would fully pay the current expenses, and at the same time augment the library, proposed to the General Meeting, that each proprietor should pay an annual subscription of one guinea, and the proposal was adopted. This plan has given stability and prosperity to the Institution, whilst some other similar societies, from neglecting this system, have either been dismembered, or involved in pecuniary difficulties. The domestic establishment is conducted on the most economical scale; by which, and other prudent measures, this Institution has continued to augment its property, and also preserve a funded capital of 4,000/. The average annual expenditure for the last four years has been 1015/.

In referring to and describing the accompanying ground-plan, nearly the whole building will be explained. A. Portico of four columns, with two half columns, behind which is a large doorway and two windows communicating with a lofty but narrow hall, B. C. C. are vestibules to an ante-room, D. E. is the Committee-room. F. is a news-room. G. G. G. Library, formerly the ball-room, measuring 75 feet long by

26 wide and 30 high. H. Lecture-room, or theatre, with fixed seats, rising one above another. I. I. Back entrance hall and lobby. K. Kitchen. Over J. and K. are the librarian's sitting and bed-rooms. L. Entrance porch to baths, at N. M. Entrance to counting-house and wine cellars; the latter of which extend under the whole building.

END OF THE ACCOUNT OF THE RUSSELL INSTITUTION.

AN ACCOUNT
OF
THE MANSION OF THOMAS HOPE, ESQ.
DUCHESS STREET, PORTLAND PLACE.

By J. BRITTON, F.A.S., &c.

THE mansion of Thomas Hope, Esq., in Duchess Street, has long been an object of interest to the connoisseur, on account of its valuable collection of antique fictile Vases, its gallery of ancient Sculpture, its choice collection of Pictures, and the splendid and original style of interior decoration with which it was fitted up about twenty years ago, from the designs of its present tasteful proprietor. The house was originally built by Mr. Adam, in imitation of the French plan of distribution. At the time of its erection it was the property of General Clarke, the husband of the Dowager Countess of Warwick, who was sister to Sir William Hamilton. Externally, the house, so far from possessing any architectural beauties or imposing appearance, presents plain brick walls only, without dressings or ornaments of any kind. The approach or entrance is through a gateway, leading to a square court-yard. At the south end of this court is the dwelling-house, the lower or ground story of which is appropriated to domestic apartments, and the first floor occupied by a series of reception rooms and a Flemish picture gallery. On the same floor, and extending round three sides of the court, are, 1st, to the east, four rooms filled with antique Greek vases; 2d, to the north, a long and lofty

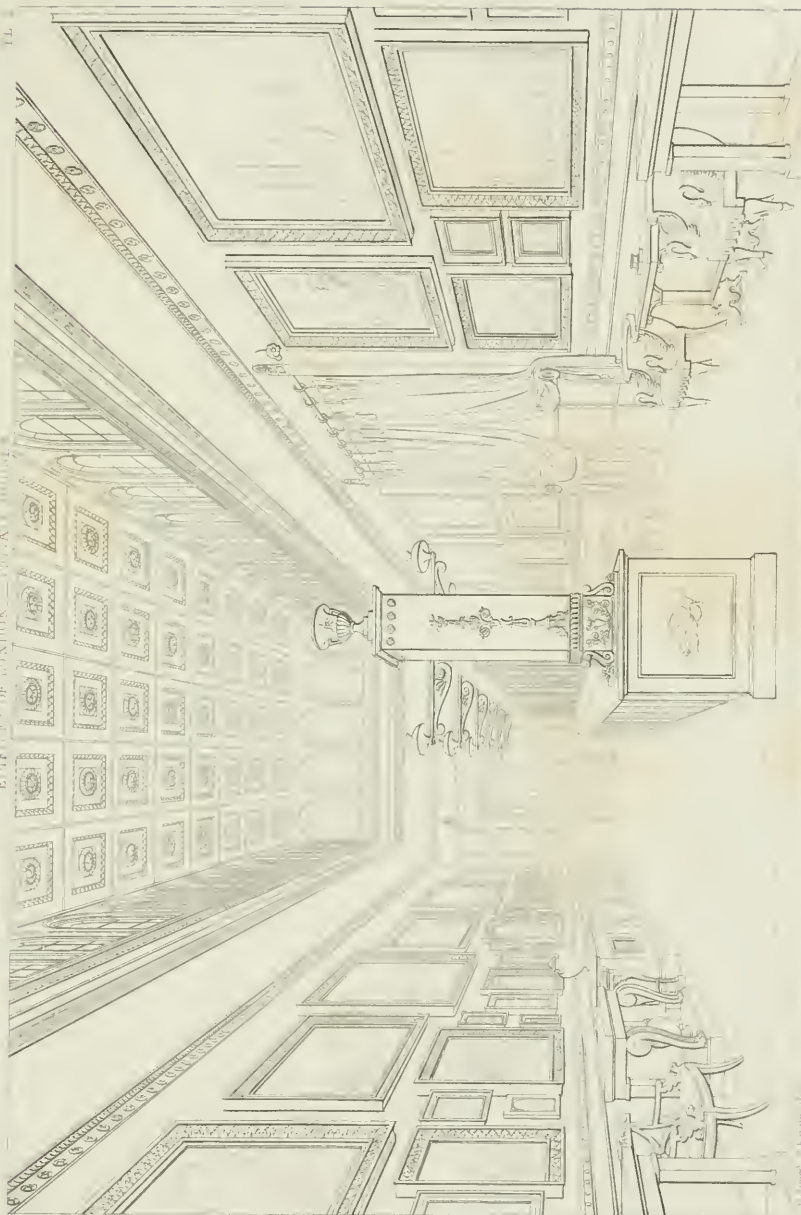
picture gallery; 3d, on the west, a long gallery, containing a fine and valuable collection of ancient Greek and Roman sculpture.* This floor is raised on groined arches, and every precaution has been employed to protect its valuable contents from fire. The ceilings of all the principal rooms are likewise arched, and support over them floors of Roman cement. The first floor constitutes the principal suite of apartments, comprising in its rich and varied contents a most interesting and highly valuable series of works of art. Its library of embellished books is also extensive and choice, whilst the furniture with which the different rooms are provided is distinguished by classical forms. It is not compatible with the nature and objects of the present work, either to describe the contents of this mansion, or even to enumerate the various objects of taste and virtù it contains. A few general remarks, aided by the annexed prints, will enable the reader to understand the architectural character of the *Flemish Picture Gallery*; which is the only part illustrated in the present volume. This gallery is a recent addition to the former mansion, executed from Mr. Hope's designs in the year 1820, and built for the express purpose of containing and displaying a series of pictures, chiefly of the Dutch and Flemish schools, belonging to his brother, Henry Philip Hope, Esq., and which had been in the family long before those political revolutions which caused so many changes in property and collections of that description. It contains some of the finest works of the first-rate Dutch masters; such as Gerard Douw, Rembrandt, Mieris, the elder Van-

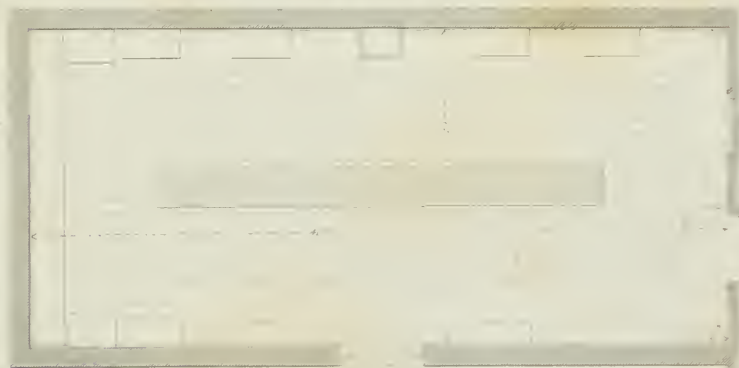
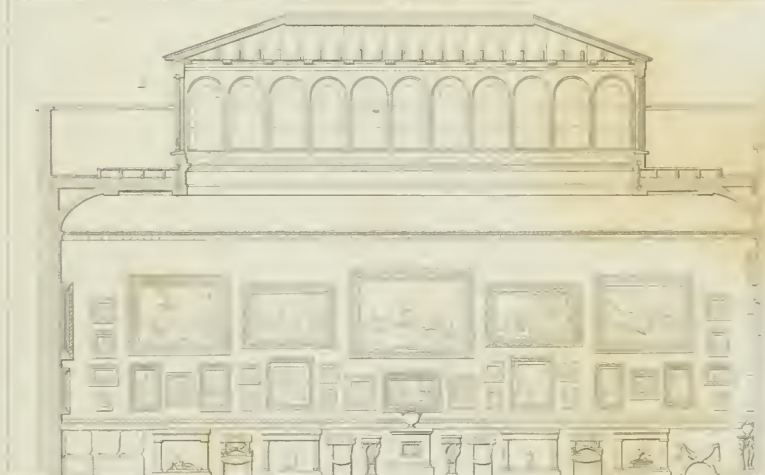
* A great part of Mr. Hope's collection of sculpture, pictures, and books, have been removed to his interesting seat, the Deepdene, near Dorking, Surrey, where a new library, a gallery, and an amphitheatre, to arrange and display antiques, have been built from Mr. Hope's designs expressly for the reception of each class of subjects.

derwerf, Potter, Metzù, Wouvermans, Ostade, Teniers, Cuyp, and the Vanderveldes; also a complete series of the best specimens of many other Dutch painters who are but little known in England. The gallery is an oblong room, measuring 42 feet in length by 19 in breadth and about 25 in height, including the lantern. The walls are nearly covered with pictures, as shewn in the view; and extending down the middle of the room is a dwarf bookcase, supporting an upright screen, rising about 9 feet from the ground, on each side of which are cabinet pictures hung on hinges, and arranged nearly parallel with the eye of the spectator.*

* A Catalogue of Mr. Hope's Collection, with a view of the old Picture Gallery, has been published in Westmacott's "Account of the British Galleries of Painting and Sculpture."

END OF THE ACCOUNT OF THE MANSION OF THOMAS HOPE, ESQ.





J. B. Brierley H. Anst. & Co.
Scale of 20 ft.

THEATRE OF LONDON. PRIVATE THEATRE.
LONDON. 1850.

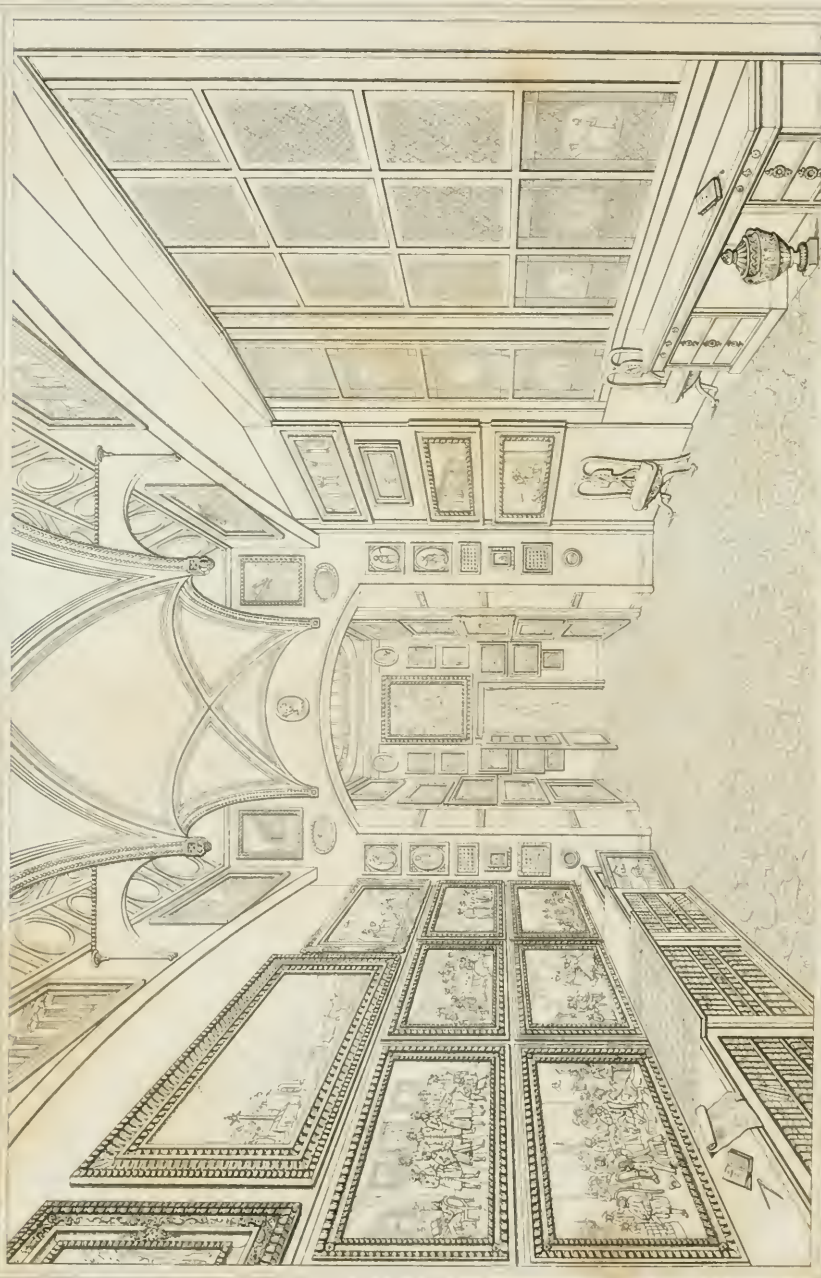
Printed by J. B. Brierley & Co. 1850.





FIGURE OF THE INTERIOR OF THE LIBRARY

Architect J. S. Smith. R.A. Rev. Archt. J. Le Keux. Engraver J. H. Shaw del.



AN ACCOUNT
OF
THE HOUSE OF JOHN SOANE, ESQ.,
PROFESSOR OF ARCHITECTURE TO THE ROYAL ACADEMY, F. R. S., &c.
LINCOLN'S INN FIELDS.
By J. BRITTON, F.S.A., &c.

THERE are few professions which require such a congregated stock of materials, and such extensive information, as that of the Architect. No one can excel in this branch of the Fine Arts except by a long and diligent study of the best examples, to which must be added the use of casts, models, sculpture, books, drawings, and prints; and all these will be comparatively useless without a natural talent in the student to appreciate, combine, and apply them to the exigencies of every new case and situation. The objects here enumerated may be regarded as the sources of architectural knowledge; they serve to concentrate the experience and the wisdom of distant ages and countries; and from them the man of intellect will be enabled to understand what has been performed by his predecessors, wherein they progressively improved on each other's designs; in what they excelled, and to what causes their failures or errors are to be attributed. He will learn to compare and estimate his own designs by established standards, and in proportion to his genius, zeal, and application, will be the advantages he will derive from such evidence and data. Those glorious works of antiquity that have braved the storms of centuries,—that have passed the

ordeal of repeated criticism,—that have been frequently analysed, measured, compared, and scrutinised by the young tyros in art, as well as by experienced professors,—must be regarded as the practical grammars and elements of the profession. The information that has been disseminated by the combined powers of the graver and the printing press, is vast and important, and is easily accessible to every person of laudable curiosity. Without a knowledge of all that has been previously executed, an artist must not presume to consider himself original; he may succeed in producing a novelty, and a work of comparative merit, but is more likely to be inferior to former productions in the same class, or to compose something so nearly similar to them, that his own designs will be characterised as imitations. In the present age of the civilised world, and after so many eminent individuals have afforded examples of genius and science, it is difficult to invent a really useful novelty: it is, however, incumbent on every professional man to make the attempt, as a duty which he owes to his country, to his adopted art, and to himself. A laudable and ardent ambition is the attribute of genius, and when rightly directed will necessarily lead to high honours and distinctions. The architect can never hope to excel, nor even to deserve his title, if he be not influenced by this stimulating feeling: possessing it, and enjoying means to prosecute his studies, he may trace the steps of, and hold converse with his most renowned predecessors, through the medium of their works. He can advantageously study their theories, analyse their practice, aspire to their excellencies, and hope to rival them in their fame. In his devoted enthusiasm, he gathers around him as many venerated specimens of their labours as he can procure: hence the origin of collections and galleries; and hence have arisen some of those valuable museums which are

calculated to afford so much useful information to the student, and so much sterling gratification to the ardent antiquary.

England, even at the present enlightened epoch, is still without 'a public school of architecture. The Royal Academy, although it professes to include this branch in the tripartite union of the Fine Arts, affords its students very little patronage and less instruction. Its collections of architectural casts and books are comparatively meagre. The enthusiastic pupil, as well as the amateur, will therefore be gratified to learn, that the Professor of Architecture to this national school has formed at his own house, and by his own means, a collection of great value, extent, and variety. This has been progressively accumulating for nearly fifty years; it has been obtained from various distant regions, and is not only of real importance, as combining examples of the works of different masters and ages, but also as illustrative of the history of the art.

It has been the practice of tourists, and of those professional gentlemen who have traversed the classical countries of Greece and Italy, to panegyrisé the scattered remnants of ancient art, to describe them as almost matchless examples of beauty, appropriation, and taste, and to recommend the diligent study of them to every aspiring student of architecture. Hence measured drawings, and views of almost every remaining edifice of antiquity, have been made, and their characteristic peculiarities introduced into our libraries. In the museum under consideration, their ornamental features and details are rendered still more practically useful and impressive, either by fac-simile casts or by fragments of the ruined edifices.

Intimately connected as this mansion and its contents are with the history of architecture in this country, and affording as it does such ample materials to elucidate the principles

and to exemplify the powers of the art, it would be desirable to enter into an extended description of its forms, arrangement, and multifarious treasures: such an effort, however, would fill a volume, and I must limit the present account to a few pages. It shall be my endeavour, however, to sketch a few of its peculiar features and characteristics, reserving for a future opportunity, and for another work, a more specific description and fuller illustrations.

The house of Mr. Soane was built by himself, in the year 1812, on a piece of freehold ground, situated on the north side of Lincoln's Inn Fields. Its frontage is about 30 feet in width only, but its depth extends to about 80 feet. The ground floor, or principal suite of rooms, consists of a hall and staircase; a refreshment room, serving also as a library, measuring 22 feet by 39, and 13 in height; and other apartments. The sides of the library are occupied by glazed bookcases, filled with choice and valuable books, many vases, and fragments of antiquity, some fine architectural drawings, and is fitted up with several mirrors, which tend to give space, variety, and picturesque effect to the whole. Behind the central part of this room is an open court, adorned by numerous architectural fragments. On one side of this court is a breakfast-room, with a dome ceiling in the centre, and two lantern windows, peculiarly disposed at the ends to throw the whole light on the walls, or rather on the objects that adorn them. This apartment is filled with books and drawings, and communicates with the front room by double doors, one of which is glazed with painted glass. It also opens to the entrance hall, and to a museum behind, by two other glazed doors. The annexed view, *PLATE I.*, shews the style and fitting up of this room, looking from the fire-place towards the court already mentioned. The central window has one large piece of plate-glass in the

centre. Over the glazed bookcase, on the left hand, are drawings of the Bank of England, which are lighted from above. On the opposite side of the court is a narrow gallery of communication, between the front room and the museum, furnished with books and choice specimens of bronze and marble antiques. Behind these rooms and the court are a museum, an office, and picture galleries, occupying the whole width of three houses in front. Over part of the museum, and forming a portion of it, is the architect's office, supported on columns, and insulated from the walls, by which novel and ingenious design, the lantern windows afford abundant light both to the office and to the museum. Another part of the museum is open from the basement-floor to a lofty glazed dome; the latter rests on four arches and piers, detached from the main walls, and allowing a passage or gallery round. The walls and every part of this museum are richly stored with choice and valuable fragments of ancient architecture and sculpture, interspersed with casts from architectural members and relics of various kinds. On the basement-floor is placed the far-famed and highly interesting Egyptian *Sarcophagus*, lately bought by Mr. Soane, from the agents of Messrs. Salt and Belzoni, for 2000*l.* sterling. This unique specimen of the arts, and of the sacred funeral rites of the ancient Egyptians, is peculiarly important to the antiquary and historian. Its whole surface, externally and internally, is covered with hieroglyphic characters, the meaning of which has hitherto set learning at defiance, and baffled human sagacity. At the western end of the museum is a picture gallery, the general design and form of which are delineated in PLATE II. A large bay-window, of stained glass, occupies nearly one side of this room, and the wall opposite is covered with pictures, among which is the justly celebrated and admirable series of the *Rake's Progress*, by Hogarth. Many

other pictures, drawings, books, &c. are displayed in this tasteful and truly beautiful apartment. As shewn in the annexed print, a groined ceiling, apparently suspended, extends over the centre of the room, whilst at each side is a lantern window, rising above the ceiling, and extending the whole length of the gallery. This admirable mode of introducing light into a picture gallery, is calculated to exhibit every painting to advantage; and Mr. Soane has adopted a similar plan, with variations in form and position, in other parts of his interesting house. Since the annexed view was drawn, this room has been deprived of its pictures, and other ornaments, which are removed to a *new gallery* on the eastern side of the museum. The latter is novel in design, and highly rich in decoration. Within a space of 17 feet by 13, and 11 feet in height, above the bookcases, the architect has most ingeniously formed a surface of 1656 square feet for the display of paintings, and has occupied nearly the whole of that surface by a series of valuable and interesting works of art. The four much valued and inimitable pictures by Hogarth, representing so many stages in *an Election* of a Member of Parliament, first attract attention. As the productions of an original artist, of a man who had an eye to see nature, a mind to feel, and appreciate it, and a pencil obedient to his will, these pictures are of great value and interest. Like those of Raffaele, they are full of thinking, and replete with expression and sentiment; and at the same time that they amuse the eye and fancy they make a powerful appeal to the heart. They serve to “point a moral, and adorn a tale;” for, whilst they depict the debasing and vulgar irregularities and vices attending “popular elections,” they shew “man as he is, not as he ought to be.” They abound with pathos, humour, sentiment, and satire, and may be perused with advantage by every

English senator, and studied with equal profit by every English artist. Opening a pair of folding doors, on which two of these pictures hang, the spectator is presented with eight other works by the same powerful artist, representing as many scenes, or events, in a *Rake's Progress*, from a state of innocent adolescence, through different degrees of dissipation and vice, to ruin and to madness. Much interesting history and anecdote is connected with the two sets of pictures just noticed; but I must forbear to dilate on subjects that, it must be acknowledged, are not strictly architectural. Three other sides of this apartment are enriched with other pictures, by Carnalletti, Sir Joshua Reynolds, Turner, Bird, Westall, Howard, Barratt, Sir Francis Bourgeois, Angelica Kaufman, Fuseli, Cosway, Gandy, Piranesi, &c. These are disposed on the exterior surface of the walls, or rather pannels, and also on the interior surface of the same pannels, which move upon hinges; and likewise on the walls behind those doors. Thus three surfaces are given in the usual space of one. At one side of the gallery there are four doors, or revolving pannels, presenting so many faces for the display of pictures. All these surfaces are hung with paintings of various classes, and from the manner in which the light is admitted, all are seen to advantage. The ceiling of this room is highly ornamented, the chimney-piece is novel and beautiful, the doors of the dwarf bookcases are of the choicest mahogany ornamented with brass, and the whole is finished in the most skilful manner. On opening the folding pannels, at one side of the room, a new and singular scene is presented; a second gallery is displayed, with its ends and sides adorned with pictures, and numerous architectural casts and fragments. Over the dwarf bookcases, which form a sort of balustrade, the spectator looks down several feet into a highly decorated room, with a large window of painted glass, &c.

and up to a lantern light of stained glass. This unexpected glance into such a singular subterranean museum, rouses curiosity, and makes the observer impatient to inspect its whole form and contents. Descending a flight of stairs, “ the Monk’s room,” as it is called, is approached through a door of painted glass, and cannot fail to excite both astonishment and delight.—With mirrors, reflecting its numerous “ Gothic ” ornaments ; with niches, groining, canopies, masks, crucifix, hour-glass, &c. ; with a ruined cloister, and its analogous appendages, on the outside ; this apartment presents a most impressive, novel, and interesting scene. The room thus noticed, as well as many other parts of the house, may be adduced as proofs to verify, or impeach, the Professor’s opinions, as inculcated in his lectures at the Royal Academy and Royal Institution,—that Architecture is not only a science but an art, that it is capable of producing simple, beautiful, and sublime scenes, that it is the nurse, or guardian, of the other Fine Arts, and that it is susceptible of producing high poetical effects.

END OF THE ACCOUNT OF MR. SOANE’S HOUSE.



AN ACCOUNT
OF
FREE-MASONS' HALL.

By J. BRITTON, F.A.S., AND E. W. BRAYLEY, F.S.A.

A brief History of Free-Masonry appears to constitute a necessary preface to an account of its grand Hall; for without some knowledge of the former, it will be impossible to appreciate the merits of the building, or to estimate its fitness for the purposes of the Masonic Fraternity; the principles and constitutions of which are subjects of public disquisition and record, and in no respect among the solemn secrets of the craft.

Although it has been generally admitted, that FREE-MASONRY is, in this country, of remote introduction, yet we have no authentic documents which record the period of that event; nor are we, in fact, acquainted with the time when the epithet *Free* was first attached to the craft of Masonry. Whitaker, who considers the establishment as wholly *English*, and of comparatively recent origin, affirms that the first appearance of "free masons" upon our records, is in a deed, (bearing date in the 28th year of Henry VIII.) by which the Prior and Convent of the Abbey at Bath granted to John Multon, "FREMASON," the office of master of all their works, "*vulgariter* nuncupatorum FREMASONRY,"

when it should be vacant.* But if Ashmole is correct, there must have been a still earlier instance, for, speaking of St. George's Chapel, at Windsor, he says, that in the 21st year of Henry VII., "John Hylmer and William Vertue, *Free Masons*, undertook the vaulting of the roof of the choir (that curious and excellent piece of architecture) for 700*l.*, and to finish it by Christmas, anno Dom. 1508."†

Leaving, however, both the discussion of this question, and that of the origin of the Masonic Fraternity, to those who have a more ample space for the inquiry than can be allotted to it in these pages, we may safely affirm, that the *Masons* had congregated, as a distinct body, prior to the reign of Henry the Sixth, in whose third year (anno 1424) the Parliament passed an Act, forbidding them to assemble in their General Chapters and Annual Congregations, under pain of the persons causing the meetings to be held being adjudged as felons, and those attending them being punished by fine and imprisonment, at the king's pleasure. The ground, or principle, on which that act was formed, was, that by the confederacies of the *Masons* "the good course and effect of the *Statutes of Labourers* were openly violated and broken, in subversion of the law, and to the great damage of the community."

At how much earlier a period than the date of the above statute, the *Masons* had constituted themselves a distinct association, we are not informed; for but little credit can be given either to the report that some Pope (about the close of the 12th, or the commencement of the 13th century,) invested them with corporate powers and exclusive

* Vide "Ancient Cathedral of Cornwall," &c. vol. ii. p. 400.

† "Institutions, &c. of the Order of the Garter," p. 136: *ex ipso Autogr. in Ærar. Collegii Windsor.*

privileges,* or that Edward the Third revised and ameliorated the constitutions of the Order.†

On the effect produced by the above Act of Parliament, there are two conflicting testimonies. Dr. Anderson says, that “ it never obstructed the Free Masons from holding their chapters and congregations, because it was never enforced.”‡ But Governor Pownall, on the contrary, states, that “ this statute put an end to the body, and all its illegal chapters and pretences.”|| It is most probable, that neither is right, and that the truth, as in most instances of controversy, lies between the two.

But little more, that can be depended on, is recorded of Masonry, as an institution, till the time of Queen Elizabeth, who is said by Dr. Anderson, (on what authority does not appear,) to have sent an armed force to break up the annual Grand Lodge of Masons, at York, on St. John’s day, 1561 ; “ but,” he continues, “ Sir Thomas Sackville, Grand Master, took care to make some of the chief men sent on that errand Free Masons, who, then joining in that communication, made an honourable report to the Queen, and she never more attempted to disturb them.”§

* In the year 1773, the “ most minute research ” was made in the library, and among the archives of the Vatican, by order of the Pope himself, (on the application of the late Governor Pownall,) for some record of the above transaction, but “ not the least traces of any such record could be found.”—See “ *Archæologia*,” vol. ix. p. 123.

† Vide Preston’s “ *Illustrations of Masonry*,” p. 145, edit. 1821.

‡ “ *Constitutions*,” &c. p. 137, edit. 1784.

|| “ *Archæologia*,” vol. ix. p. 130.

§ “ *Constitutions*,” &c. p. 120. The Lodge at York is reported to be the most ancient in England.

James the First, who had been initiated in Scotland, and became Grand Master in England by “ Royal prerogative,” appointed the celebrated Inigo Jones his acting Grand Master, and the latter was annually re-chosen till 1618; he was again elected in 1636, and remained in office till his decease in 1646.

During the Interregnum Free-Masonry was greatly neglected, but after the Restoration, it was revived under the patronage of Charles the Second, who had been constituted a brother whilst a forced exile on the Continent. In 1685, Sir Christopher Wren (who had been Warden in 1663 and Deputy in 1666) was elected Grand Master of this Fraternity, the prosperity of which, for many years, he had greatly contributed to support. After the Revolution, and notwithstanding that King William is said to have frequently presided in a Lodge at Hampton Court, during the erection of his palace there, the Societies decreased; and this was still more particularly the case in the reign of Queen Anne, when the annual festivals were entirely neglected, in consequence of the increasing age and infirmities of Sir Christopher, which wholly prevented his attendance.

In 1717, about three years after the accession of George the First, the members of the only *four* Lodges then remaining in the south of England, all of which were in London, resolved to attempt a revival of Masonry, and “ cement, under a new Grand Master, the centre of union and harmony.” For that purpose, they assembled, “ with some other old brethren,” at the Apple-Tree Tavern, in Charles Street, Covent Garden, and having constituted themselves a Grand Lodge, *pro tempore*, they agreed to re-commence “ the quarterly communications of the officers of Lodges, to hold the annual assembly and feast, and to

elect a Grand Master from among themselves, until they should have a noble brother at their head.”*

In pursuance of these resolutions the Assembly was held in the old Lodge, at St. Paul's, on the 24th of June, (St. John Baptist's day,) and Anthony Sayer, Gent., “who was the oldest Master Mason, being master of a Lodge, was elected Grand Master.” In the following year, at the same place, and on the same day, George Payne, Esq. was elected to succeed, and by his exertions the interests of the Fraternity were greatly advanced.† In 1719 the learned Dr. J. Theo. Desaguliers, F.R.S., being chosen Grand Master, he

* Vide “Constitutions,” &c. of Masonry, p. 205, edit. 1784. It appears, from the same work, (edit. 1738, p. 108,) that the old Lodge at St. Paul's, which ranked as No. I., and was held at the Goose and Gridiron, had continued to meet regularly, though consisting but of a few members. Preston states, that to increase their numbers, a proposition was made, and afterwards agreed to, “that the privileges of Masonry should no longer be restricted to operative Masons, but extend to men of various professions, provided that they were regularly approved and initiated into the Order.” The present flourishing state of the Masonic Fraternity, has unquestionably arisen from this extension of its privileges to other classes.

† It appears, from the “Constitutions,” &c. p. 206, edit. 1784, that Grand Master Payne “desired the brethren to bring to the Grand Lodge any old writings and records concerning Masons and Masonry, in order to shew the usages of ancient times; and this year (1718) several old copies of the Gothic Constitutions were produced and collated.” This step, intended as preparatory to the compiling and publishing of a body of Masonic Constitutions, was unfortunately the cause of the destruction of “several very valuable manuscripts (for they had nothing yet in print) concerning the Fraternity, their Lodges, regulations, charges, secrets, and usages, particularly one written by Mr. Nicholas Stone, the Warden under Inigo Jones, which were too hastily burnt by some scrupulous brothers, that those papers might not fall into strange hands.”—*Ibid.* p. 207.

revived “the old peculiar toasts of healths drank by Free Masons.”

In 1721, his Grace the Duke of Montague was elected to the Grand Mastership of this flourishing Institution; and, thenceforward, that high office was regularly filled by a succession of distinguished noblemen, until 1782, when the masonic order was taken under the immediate patronage of the Royal Family. In that year, his Royal Highness the Duke of Cumberland was chosen Grand Master, and he continued in office until his decease in September 1790. On the 24th of November, in the same year, his Royal Highness the Prince of Wales was elected Grand Master, and he was installed at Free-masons’ Hall, on the 2d of May, 1792. The Prince appointed the gallant Lord Rawdon, afterwards Earl of Moira, and now Marquess of Hastings, as acting Grand Master, and that nobleman occupied this dignified situation until his departure from England, in 1813, to assume the Governor-Generalship of India.*

On the accession of the Prince of Wales to the Regency of the United Kingdom, in 1811, etiquette appearing to require his resignation as Grand Master, his Royal brother, the Duke of Sussex, was, by the “unanimous acclamation” of the Grand Lodge, appointed to succeed him. Shortly

* The Earl was appointed Governor-General of India about the end of 1812; and the Fraternity, from motives of respect and friendly attachment, invited him to a farewell dinner at Free-masons’ Hall, on the 27th of January, 1813. Upwards of 500 brethren were present, including the six Royal Dukes, Sussex, D. G. M.; York, Clarence, Kent, Cumberland, and Gloucester; and the gallery of the Hall was filled with ladies of the most eminent rank and fashion. On that occasion, his Lordship was presented by the Society with a superb Masonic Jewel, the materials and labour of which amounted, at the cost price, to nearly 670*l*.

afterwards, the Prince Regent graciously condescended to accept the title of GRAND PATRON of the Order, which he still retains, though advanced to the throne, as George the Fourth.

The most important event of modern times, connected with the history of Masonry, was the RE-UNION, in 1813, of the two Fraternities respectively termed *Ancient* and *Modern* Masons, into which the Order had been separated for more than seventy years. This great event had been zealously promoted both by the influence and personal exertions of the Earl of Moira, and of the Duke of Athol; the latter of whom was Grand Master of the Ancient Masons. The Duke of Sussex had also strenuously endeavoured to advance this desirable object, and after the departure of the Earl for the East Indies, on the very eve, as it were, of the agreement, he persevered, with similar unwearied zeal, to complete the concord. As it had been fully understood that no beneficial result could be obtained unless the two societies negotiated on the basis of perfect equality, it was so arranged, that the Duke of Athol should resign in favour of his Royal Highness the Duke of Kent, who, on the 8th of November, in the above year, was accordingly elected “Grand Master of the Free and Accepted Masons of England, according to the old Institutions;” and he was installed on the 1st of December following, at an Especial Grand Lodge, held at the Crown and Anchor Tavern.

In the previous September, the Duke had been appointed, together with Thomas Harper, Deputy Grand Master; James Perry, Past D. G. M.; and James Agar, Past D. G. M.; to form a *Treaty of Union*, in conjunction with his brother, the Duke of Sussex; Waller Rodwell Wright, Provincial G. M., in the Ionian Isles; Arthur Tegart, Past G. M.; and James Deans, Past G. W.—A Treaty, consisting of twenty-one

articles, was accordingly concluded on the 25th of November, and on the 1st of the ensuing December it was solemnly ratified, in the Grand Lodges of each Fraternity, and sealed by the respective Grand Masters.

By that Treaty, it was determined (among other subjects) that, after the ensuing festival of St. John the Evangelist, the two Fraternities should constitute one Brotherhood; that a perfect unity of obligation and discipline should be maintained and upheld in accordance with immemorial usages; that, for the purpose of establishing and securing such uniformity, nine persons should be nominated by each Grand Master, "to give and receive mutually and reciprocally the obligations of both Fraternities, in order to form a *Lodge of Reconciliation* for the general instruction of the brethren; that on the day of the Re-union, the Grand Incorporated Lodge should be opened in ample form, under the style and title of "The United Grand Lodge of Ancient Free Masons of England;" and that "the Free-masons' Hall be the place in which the United Lodges shall be held."

On December the 27th, the Hall (which had been properly fitted up for the occasion, under the direction of Brother John Soane, Grand Superintendent of the Works,) became the temple of concord of one of the greatest meetings of Masonic officers that had ever been assembled. About eight hundred brethren were present, and after the act of union had been confirmed, and various ceremonies performed, the sealed record was solemnly deposited within the Ark of the Masonic Covenant. The Duke of Kent then declared that he "had taken upon himself the office of Grand Master of the Ancient Fraternity, to facilitate the important object of the Union; and that having been thus happily accomplished, he should propose his royal brother, the Duke of Sussex, to be Grand Master of the *United Grand Lodge* for the year

ensuing." The latter Prince was accordingly proclaimed Grand Master, and being placed upon the throne, was "solemnly obligated:" his Royal Highness was installed on the following St. George's Day. By the zealous attention of this Prince to the business of the craft, its interests have been advanced to the highest degree of respectability; and the dignified manner in which his Royal Highness performs the duties of his office, has been (and may it long continue to be!) the theme of admiration and praise among all his brother Masons.

Soon after the revival of the Order, and particularly under the Grand Masters Payne and the Duke of Montague, the influence of Masonry was much extended, many new Lodges were constituted, and additional dignity was acquired by the initiation of several noblemen. More room, therefore, was necessary for the accommodation of the augmented numbers of the fraternity than "the Goose and Gridiron" could supply, and, in 1721, the annual assembly and feast was held at Stationers' Hall.*

As the Lodges increased in respectability and number, the meetings in Quarterly Grand Lodge and Annual Assembly became more crowded, and many inconveniencies were consequently experienced. To remedy these it was proposed that a new and distinct edifice should be erected for all general meetings, and in October 1768, the Hon. Charles

* After that period, and until the opening of Free-masons' Hall, in June 1776, the Annual Assembly was almost constantly held at one or other of the City Halls, as will be seen from the following list:—At Merchant Taylors' Hall in 1723, 4, 5; 1730, 2; 1765, 6, 7, 8, 9; 1770, 1, 2, and 3; at Mercers' Hall in 1727, 8; 1731, 3, 4, and 5; at Fishmongers' Hall in 1736, 7, 8, and 9; at Haberdashers' Hall in 1755, 6, 7, and 1775; at Barber Surgeons' Hall in 1758; and at Vintners' Hall in 1762, 3, and 4. In 1774 the annual feast was held at the London Tavern, in Bishopsgate Street.

Dillon, (Deputy Grand Master under the Duke of Beaufort,) at a Committee of Charity, held at the Horn Tavern, in Fleet Street, presented a plan for raising a *fund* to build a Hall, and to purchase jewels, furniture, &c., which, having been attentively considered by the brethren present, after several amendments were made, was referred by them to the ensuing Grand Lodge at the Crown and Anchor Tavern, in which it received a full confirmation, October 28th.*

On St. George's day, 1773, a Committee was appointed to superintend the plan thus formed; and in November 1774, the Grand Secretary reported, that a plot of ground and premises in Great Queen Street, Lincoln's Inn Fields, had been purchased by the Committee for the sum of 3,150*l.*, and that 2,000*l.* had been borrowed of Stephen Lushington, Esq. at five per cent per annum, to pay off a mortgage on the same, of 1830*l.* The premises, which consisted of two houses and a large garden, had been recently occupied by P. Carteret Webb, Esq., and it was considered that the front house would let for 90*l.* per annum, and that the garden was sufficiently large to contain a complete Hall for the use of the Society, of which the estimated expense amounted to 3,000*l.*

On the ensuing 22d of February, on the report of the Hall Committee, it was resolved, in a Grand Lodge, assembled for the first time at the Tavern, in Great Queen Street, that 5,000*l.* should be raised by granting annuities on the principle of survivorship, on 100 lives, at five per cent per annum

* By the proposed regulations, every Grand Officer was annually to contribute the following sums:—Grand Master 20*l.*, Deputy Grand Master 5*l.* 5*s.*, Senior Grand Warden 3*l.* 3*s.*, Junior ditto 1*l.* 1*s.*, Grand Treasurer and Grand Secretary. 3*l.* 3*s.* each, Grand Sword-Bearer 1*l.* 1*s.* Certain sums also were to be contributed by Provincial Grand Masters, new Lodges, and new-made brothers, and for registry, deputations, &c.

interest, and the subscription was filled in less than three months, on that plan.

The foundation stone of Free-masons' Hall was laid, according to masonic rites, on the 1st of May, 1775, by the Grand Master, Robert, Lord Petre, the Deputy Grand Master, and the Grand Wardens, in the presence of a numerous concourse of the brethren. After the ceremony, the Society held their Annual Assembly and Feast, at Leather-Sellers' Hall; the office of Grand Chaplain was then first instituted.

The building was completed in twelve months, and on the 23d of May, 1776, it was opened, and dedicated, in solemn form, to *Masonry, Virtue, Universal Charity, and Benevolence*. On that occasion, the title of *Grand Architect* was conferred, by the Grand Master, Lord Petre, on the late Thomas Sandby, who had designed the new Hall. The company was numerous; upwards of 160 ladies were present in the galleries, and at the upper part was an orchestra, containing nearly 100 vocal and instrumental performers, who executed a new Ode, which was set to music by Dr. Fisher.

Although this edifice is apparently attached to the Tavern, which occupies the front of the premises in Queen Street, it is in every respect a distinct building, and the Tavern itself is rented from the Society, the tenant having the privilege of using the Hall when not required for masonic purposes.*

The Great Apartment, or Hall, is an elegant and finely proportioned room, and, both in architectural character and decoration, is strictly appropriate to the purposes for which it was designed. Its length is 92 feet, its breadth 43 feet, and its height upwards of 60 feet. It is built of a composed

* The present Tavern was built for the Society in the year 1786, by William Tyler, Esq., Architect, but it has since been considerably enlarged.

order, and surrounded, internally, by an entablature and cornice, supported by pilasters and square fluted columns. Between the pilasters, at the sides, are two ranges of panelled compartments, eight of the lowermost and largest of which are occupied by full-length portraits of as many illustrious persons who have been Grand Masters. At the upper end, on a higher level, raised by two steps, is the seat of the Grand Master, which is placed in front of a semicircular alcove, between two fluted columns. On each side of the alcove is an enriched doorway, surmounted by an urn, with pendent festoons, and still higher are pannels, adorned with masonic emblems. To the right and left, supported by square pillars, are two galleries, either for music or for the admission of ladies to the sight of such ceremonies as the laws of the Society will permit. There is also another gallery over the entablature of this end, guarded by a fancy iron railing, and capable of containing a great number of spectators. This elevated division of the Hall, which includes about one-fourth of its length, is allotted for the Grand Officers and their attendants; the remaining part is appropriated to the use of the Grand Stewards and Brethren in general, when assembled in Grand Lodge.

Over the entablature, on each side of the Hall, is a range of semicircular windows, which are placed thus high in order to prevent the masonic ceremonies being overlooked from the adjacent houses. The ceiling is partly coved and partly horizontal: the coved part, which springs from the walls above the cornice, is separated into compartments by the windows and intervening ribs, and diversified by ornamental pannels. The horizontal division is very ingeniously designed, and highly enriched: In the centre, within a large circle, is represented the sun, in burnished gold, surrounded by the twelve signs of the Zodiac, which are distinguished

by their respective symbols. All the other parts are wrought into numerous intersecting circles, including suns, stars, &c. At the lower end of the Hall is a music gallery, sufficiently capacious for 300 spectators: in this is a large organ. Numerous masonic emblems, both hieroglyphical and symbolical, are introduced among the minor decorations of almost every part of the Hall.

The portraits already alluded to are those of his present Majesty, when Prince of Wales, by Sir Joshua Reynolds; Henry Frederick, late Duke of Cumberland; Robert Edward, Lord Petre; and George, Duke of Manchester; which were painted by the late Rev. William Peters, and presented by him to the Society; the Marquess of Hastings, by Shee,—a present from that nobleman; the Dukes of Kent and Sussex, by Sir William Beechey, painted at the cost of the Society; and the Duke of Athol,—a present from his Grace,—by Phillips.

At some of the public meetings held in this apartment, nearly 2,000 persons have been present; and about 800 masons were assembled here at the ceremony of the Union, in December 1813. It will accommodate more than 400 persons at dinner.

Although the charge was originally estimated only at 3,000*l.*, it appears by the Grand Treasurer's accounts that, in 1792, above 20,000*l.* had been expended on this edifice, which with the cost of rebuilding the Tavern, &c. augmented the sum to nearly 30,000*l.* In 1800, several thousand pounds being still due, a more efficient plan for obtaining contributions from the Lodges was adopted than had yet been enforced, in consequence of which every debt has since been liquidated.

INDEX

TO

THE FIRST VOLUME.

A.

- Amphitheatre (Royal), 280.
 Architects :—Beazley, 247—252—
 278; Bonomi, 82; Brooks, 189;
 Burton, 87; Campbell, 96; Gibbs,
 41—44; Hardwick, 113—173;
 Hawksmoor, 91; Holland, 210—
 242; Inwood (Messrs.), 154;
 Jones, 4—111; Kent, 96; Laing,
 49—54; Nash, 74—77; Novosielski,
 73; Puget, 55; Repton
 (G. R.), 77—104; Smirke, 210;
 Smith, 290; Vanbrugh, 72; Vardy,
 82; Ware, 98; Wren, 5—8
 —15—30—34—119—181; Wyatt,
 (B.), 244—254.
 Architecture, Architects, and Com-
 mittees, preface, xiv.
 Architectural collections, 315.
 Astley (Philip), account of, 280.

B.

- Bethlehem Hospital, 287.
 Bride's (St.) Church, Fleet-street,
 118; erected by Sir C. Wren, 119;
 subsequent repairs, *ib.*; injury by
 lightning, 120, note; situation,
 121; spire, 123; description of
 121—126; improvements, 127;
 references to plates, *ib.*
 British Museum, 55; expense of
 purchasing and fitting up, 57; de-
 scription of, 58—60; contents of,
 60—64; benefactions, 64; de-
 scribed, 65; paintings on walls,
 59, note; new building erecting at,
 63.
 Burlington House, 95; Lord Orford's
 encomium on, 98; purchased by
 Lord G. Cavendish, *ib.*; descrip-
 tion, 99; painted ceilings, *ib.*;
 references to plate, 101.
 Burlington (Lord), his taste and mu-
 nificence, 95, 96.

Burlington Arcade, 99.

Burton (James), his villa described,
 87, 88.

C.

- Chapel, St. Philip's, Regent Street,
 102.
 Christian Church Architecture, re-
 marks on, 89.
 Churches :—St. Bride's, Fleet-street,
 118; St. James's, Westminster,
 180; St. Martin's in the Fields,
 39; St. Mary-le-bone, 167; St.
 Mary's, Temple, 128; St. Mary's,
 Woolnoth, 89; St. Pancras, 145;
 St. Paul's Cathedral, 1; St. Paul's,
 Covent Garden, 107; St. Stephen's,
 Walbrook, 33.
 Cosway, R. A. (Richard), epitaph
 on, 179.
 Covent Garden Theatre, first erection
 of, 206; rebuilt, 210; burnt, *ib.*;
 building of present theatre, 211;
 O. P. riot, 212—214; proprietors
 of, 215; described, 216—224;
 auditory, 219; stage, 222; persons
 on the establishment, 223; re-
 ferences to plates, 225, 226.
 Custom House, 46; first erection,
 48; thrice destroyed by fire, *ib.*;
 present structure built, 49; de-
 scribed, 50—53.

D.

- Diorama, building of, 66; paintings
 exhibited at, 67, 68; machinery,
 69; description, 70.
 Drama (English), origin and pro-
 gress of, 193—206.
 Drury Lane Theatre, 227; first erec-
 tion of, 229; burnt, and rebuilt,
ib.; enlarged, 236; rebuilt, 241;
 destroyed by fire, 243; present
 theatre erected, 244; opened, 245;

let to Mr. Ellistoun, 246; description of, 247—259; saloon, 250; auditory, 251; stage, 256; references to plates, 260, 261.

E.

English Opera House, 273; described, 277, 278.

Eretheum, account of, 157.

P.

Fairlop Oak, 163, note.

Footo (Samuel), 265—268.

Forset family, 169, note.

Free-masons, ancient history of, 322—328; particulars of the revival of the Order, 329; manuscripts burnt, 327; patronised by royalty, 328; account of the Union of Ancient and Modern Masons, *ib.*

Free-masons' Hall, account and view of, 331.

G.

Garrick (David), 233—239.

Gibbs (James), architect of St. Martin's Church, 41.

Globe Theatre, 200—202, note.

Grecian architecture, remarks on, 159.

H.

Hawksmoor, (N.) architect, 91.

Haymarket Theatre, 262; licensed, 267; rebuilt, 269; description of, 270—272.

Heraclius, Patriarch of Jerusalem, his visit to England, 129; anecdote of, 130, note.

Hope (Thomas), Esq. his house, and galleries, 309.

Hospitallers (Knights), established in England, 136; the Temple granted by them to the Students of Law, 137; dissolution of the order, *ib.*

I.

Interment in churches censured, 153, note.

James's (St.) Church, Westminster, 180—185; erection of, 181; described, 181—185.

Jones (Inigo), his addition to St. Paul's Cathedral, 4; architect of St. Paul's, Covent Garden, 111.

K.

King's Theatre, Haymarket, 72; destroyed by fire, 73; rebuilt, *ib.*;

modern improvements in its vicinity, 74; described, 75—79.

L.

London Institution, 186; established in the Old Jewry, 188; erection of present building in Moorfields, 189; described, 189—191; Library, 191; Laboratory, 192.

M.

Martin's (St.) Church, in the Fields, 39; rebuilt by Gibbs, 40, 41; Ralph's observations on, 41; described, 42—44.

Mary-le-bone (St.) Church, 167, 168; Parish and Private Chapels, 169; population, 170; act for erecting new Church, 171, 172, note; built, 173; described, 174—179.

Mary (St.) Woolnoth Church, 89, 90; re-erection of after the great fire, 91; described, 91—94.

Montagu House, now the British Museum, built by P. Puget, 55.

Moralities (Dramatic), 198.

Mysteries (Dramatic), 196.

P.

Pancras (St.) Church, 145; parish of 145, 146; prebend of, 147; village of, and old Church, 148; Chapels, 149; appointment of Select Vestry, 150; act for building the new Church, 151—153; erection of, 154, 155; expenses of building, 156; described, 159—166.

Paul's (St.) Cathedral, 1; built, 2; rebuilt by Bishop Maurice, *ib.*; description of the old church, 3; steeple twice destroyed by lightning, 4; repaired, and portico added by Inigo Jones, *ib.*; Sir C. Wren appointed architect, 5; destroyed in the great fire, *ib.*;—commission for rebuilding it, *ib.*; erection of the new fabric, 6—8; described, 9—12; exterior, 12, 13; expense of building, 14; remarks on the architect, 15—20; compared with St. Peter's at Rome, 19; with St. Mary's at Florence, and St. Geneviève's at Paris, 20—22; architectural criticisms on, 23—25; sepulchral monuments, 25—27; paintings in the cupola, 28; description of Plates, 26—

- 30; particular description of the cupola, 32; dimensions of various domes, 39*.
- Paul's (St.) Church, Covent Garden, 107; built by Inigo Jones, 108; disputes between the Earl of Bedford and the Vicar of St. Martin's, 109; church made parochial, 110; remarks on its architecture, 111, 116, 117; described, 112—114; repaired, 113; burnt, *ib.*; restoration of, *ib.*; sepulchral tablets, 114.
- Philip's (St.) Chapel, 102; erection of, 103; described, 104—106.
- Phoenix Theatre, 203, note.
- Porticoes, remarks on, 175, note.
- Properties, theatrical, 203, note.
- R.
- Round Churches, remarks on, 128.
- Royal Exchange, history and description of, 287.
- Russell Institution, account of, 305.
- S.
- Shakspeare and contemporary actors, account of, 201, note.
- Sloane (Sir Hans), founder of the British Museum, 56.
- Soane, Esq. (John), his house described, 313.
- Stephen's (St.) Church, Walbrook, 33; erected, *ib.*; rebuilt after the great fire, by Sir C. Wren, 34—37; described, 34—38.
- T.
- Templars (Knights), their origin, 130; established in England, 131; suppression of the order, 132—135; their estates given to the Knights Hospitallers, 136.
- Temple Church, 128; erected, 129; inscription commemorating it, *ib.*; rededicated, 138; modern repairs, *ib.*; sepulchral effigies, 139—143.
- Theatres:—Amphitheatre, (Royal), 280; Covent Garden, 193; Drury Lane, 227; Haymarket, 262; King's Theatre, 72; English Opera, 273; Phoenix, 203, note.
- English and foreign compared, 76.
- Prices of admission to, 200, note.
- U.
- Uxbridge House, 80; architectural description of, with remarks, 81, 82.
- V.
- Villas (English), remarks on, 83—87.
- W.
- Wren (Sir Christopher), appointed architect of St. Paul's, 5; account of his erection of that edifice, 6—8; pamphlets published against him, 15—19; builds St. Stephen's Church, Walbrook, 34—37; St. James's, Westminster, 181; and St. Bride's, Fleet Street, 119.

END OF THE FIRST VOLUME.

LONDON:

PRINTED BY J. MOYES, BOUVERIE STREET.



Special 86B

11560

v. 1

THE GETTY CENTER
LIBRARY

